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AFTRA to Bid for 2% Royalty on Disk Sales

By ROBERT SOBEL

NEW YORK—AFTRA (American Federation of Television and Radio Artists) will aim its major bargaining artillery at obtaining a contractual breakthrough for the union—a performer royalty trust fund—when it negotiates for a new contract with record companies, beginning Tuesday (5) in Los Angeles, it has been learned.

The proposal is similar to an agreement achieved some years ago by the AFM and would set up a performer royalty trust by which record companies would pay 2 percent of the gross sales of records to the fund, according to a highly-placed union source. This will be the main thrust of AFTRA's bargaining, it is a proposal "we are extremely serious about," the source stated.

In the AFM royalty fund agreement, manufacturers contribute 1 45 percent of sales at suggested list, less a packaging and free goods deduction. Last year the fund received $6,670,000.

(Continued on page 10)

Fruin to Key IMIC Opener

LONDON—John Fruin, managing director of Polydor, will be the keynote speaker at the opening plenary session of the fifth International Music Industry Conference, sponsored by Billboard Publications, and to be held at the Grosvenor House Hotel, London, from May 7 to 10.

A suggestion that the conference should include an artists' panel to discuss the special problems facing performers was welcomed at a meeting of the IMIC 5 U.K. Advisory Council last week, and plans are

(Continued on page 52)

Anti-Piracy State Laws Mushroom; 22 In; Nebr. Next

By EARL PAIGE

DES MOINES—Personal contact with legislators is a key element in overcoming the lethargy that bottles up anti-piracy laws at the state level, according to Jack Silverman, mid-

(Continued on page 10)

LOS ANGELES—The almost two-year state-by-state battle plan to stamp out piracy through legislation has reached peak momentum, with New Mexico (Billboard, Feb. 23), Indiana and Washington becoming 20th, the 21st and 22nd states to approve such statutes, while Nebraska's law awaits its governor's signature (see adjoining story)

(Continued on page 10)

Uttal Relies on Indie Producers

By CLAUDE HALL

NEW YORK—The independent record producer is alive and well at Bell Records. Bell president Larry Uttal has proof: "Seasons in the Sun" by Terry Jacks which is No. 1 again this week on the Billboard Hot 100 Chart and over 2,000,000 in sales. The disk sold around 350,000 last week and has just been released in the U.K. and the rest of the world.

Jacks, a former member of the old Poppy Family, produced the record himself on his own Goldfish Records label in Canada. Ted Cooper and Dick Stone came to Uttal, it was an E. E. Marks copyright in the states and they wanted him to put out a cover. "I told them, let's not put

(Continued on page 68)

EMI 'Suspends' Half of Catalog

By GRAHAM PUNTER
(Music Week Staff Member)

LONDON—EMI has suspended half its album catalog—over 1,500 titles—because of the crises affecting the music industry, dealers have been notified in a letter from Cliff Busby, EMI's general manager of sales and distribution.

In the letter, Busby said: "We have, as you know, been experiencing considerable difficulty in maintaining a part of our catalog in stock over recent months.

"The current national difficulties have made the position even more unclear and we have therefore decided on the following course of action.

"It is intended to suspend certain items temporarily from our catalog and any items so suspended will be marked on your order with the letter 'S.' Any record so marked should not be reordered until such time as you are notified to the contrary."

Bob Mercer, EMI's general manager of marketing, said the suspended titles comprise about half the 3,084 on catalog.

But he said: "Because the records are suspended it does not necessarily mean they won't be supplied. What it means is that once an album on the list of suspensions goes out of stock, new copies will not be pressed.

"But there may be albums on the suspended list that we have a year's supply of."

He said because the situation is changing day-to-day dealers will not be issued with a list of suspended items, and won't know what is suspended until they place an order.

Excluded from suspension are the 600-700 titles on EMI's Music

(Continued on page 53)

Canada's LP Output Rose

By MARTIN MELHUISH

TORONTO—Album production in Canada in 1973 rose 7.6 percent over 1972, a Statistics Canada report shows. Singles output, however, decreased sharply, according to the report.

Some 38 2 million albums were produced in 1973, as compared to 35 5 million in 1972. Some 18 7 million singles were produced in 1973, as compared to 23 9 million in 1972. The total number of records manufactured declined from 56.9 million

(Continued on page 53)

U.K. Concert Prices for U.S. Acts Seen Soaring to $17.50

LONDON—The end of 1974 will see ticket prices as high as $17.50 to see the average visiting American artist to the U.K., according to Harold Davison of MAM. Davison said: "I have a constant beef when we try to get superstars into this country. The rise in costs is inevitable with the rise in airline costs, musicians fees and rental charges."

Davison has fixed the top price of James Last seats for his Royal Albert Hall appearance at $11.00. The MAM-organized Osmonds tour had a top entrance fee of $5.50. He explained that it was a question of meeting the fee that the artist and his entourage demanded.

He added, "I would say that the $12.50 concert seat is here now. By the end of the year it will be $15 or $17.50 in London for all major venues—Albert Hall, Festival Hall, Rainbow, Odeons. One also has to take into account that if people want to see something they will pay for it."

Contributing to the rise had been the increased cost of equipment, travel expenses and VAT. He pointed out that the Last tickets were really $10.00. The additional $1 was VAT. The Halls too were constantly increasing their rental charges. Most of the major venues now wanted a basic rental as well as a percentage cut of the box office takings. The more you take, the more the hall costs.

He said: "I would like to point out that this is inevitable with the rising cost of living. We are not just trying

(Continued on page 53)

Geffen Going Great

By NAT FREEDLAND

LOS ANGELES—David Geffen's six-month-old Elektra/Asylum label has the number one, two and three Top LPs chart positions this week. Only four albums were released by E/A. The company has already earned $7 million. In five weeks, Bob Dylan's "Planet Waves" album has sold a million units at $6.98 list price, Geffen said.

Geffen predicts that E/A will gross $35-$40 million this year with some 30 albums projected.

Not only is E/A today's hottest record company, board chairman Geffen has overnight become the most visible public spokesman.

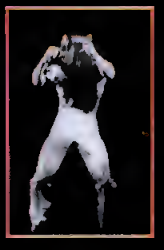
Last week on his 31st birthday, Geffen said, "I have no big secret technique for success. As always, I simply try to sign the best talent available. But now that I have a full company, instead of just a label deal like Asylum was, I have more resources available. However, we still pay relatively small signing advances. I prefer to work with artists who have faith in themselves and in what we can do for them."

(Continued on page 12)

Donald Byrd's new album "STREET LADY" (BN-LA140-G) promises to fly even higher than his "Black Byrd." Billboard's Top Jazz Album of 1973. Listen to this committed and talented man blow and you'll hear how Byrd has taken the music of the street and made it into today's most contemporary sound. On Blue Note Records and Tapes. (Advertisement)

(Advertisement)

GRAND FUNK
IS DOIN' THE LOCO-MOTION
AND THE WHOLE COUNTRY IS
DOIN' IT WITH 'EM.



From their 10th gold album Shinin'-On
on Capitol Records & Tapes.

produced by Todd Rundgren

RCA, Engineers in Accord: Strike Ends

NEW YORK—Striking RCA engineers returned to work last Friday (1) following ratification of agreement between the engineers' union, NABET Local 11, and RCA Records.

In outlining the agreement, union president Arthur Kent described the final disposition of RCA's policies on national seniority and use of non-union engineers (Billboard, March 2) as compromises, adding that NABET's stance on the former issue had been affected by divisive disagreement between Los Angeles and New York members.

Under the terms of the agreement, "national seniority with bumping rights," as provided under the old contract, no longer exists, according to Kent. RCA agreed that no engineers would be laid off during a six-month period beginning the day they returned to work (1). Following that period, any employees laid off prior to Feb. 28, 1975, would receive twice their normal severance pay, with engineers having three years or more service with RCA to receive an additional severance allowance, graduated in terms of seniority.

Engineers also have increased recall rights under the new agreement, with the return privilege now extended from one to two years.

In determining the policy on non-union engineers on sessions for RCA acts, compromise was reached by prohibiting any non-union engineers within RCA studios, but permitting RCA to issue up to 18 albums per year recorded with non-union employees. That quota would embrace all product produced independently for the label.

Kent emphasized that "The company did take a very conciliatory attitude toward the union." Key label heads were expected to meet Monday (4) with the entire engineering staff of the New York studios for a general discussion of how relations between the studio and the company can best be maintained.

Famous Unveils Label in Britain; Kruger to Head

By BOB SOBEL

NEW YORK—Famous Music Corp. has launched its first overseas label. The label, Paramount-Ember, was formed with Jeffrey S. Kruger, chairman of the British-headquartered Ember Records group, who will head the London-based label.

The new company will be distributed by Famous in North America, Canada and Puerto Rico and by Ember Records in England and Europe. Also under the agreement Ember will represent several Famous artists in the U.K. These include Diana Trask, Roy Clark, Joe Stampley and Tommy Overstreet, all Dot Records artists.

"This agreement enables Famous

(Continued on page 52)

LA Col Conclave Gal Show Error

LOS ANGELES — Columbia Records will not stage an elaborate Paris Folies Bergere girlie type show at its annual convention here this summer, as erroneously reported in Billboard last week. And no technical coordinator for the convention has yet been finalized.

The Columbia conclave takes place July 31 to Aug. 4 at the Century Plaza Hotel here.

3M Seeking Tape $ Hike

WASHINGTON — The Minnesota Mining and Manufacturing Co. (3M) has proposed a price raise on tape and allied products of 80 percent, giving the company an over-all revenue increase of 16 percent. The prenotification filing to the Cost of Living Council was the fourth for 3M, and was filed Feb. 11. The price raise goes into effect automatically 30 days from the filing date, unless the COLC or Internal revenue Service decide to amend or deny.

All firms making $100 million or more annually are required to prenotify the Council of proposed price raises—until the COLC goes out of business with the expiration of the original price and wage control legislation on April 30. (Billboard Jan. 26; Nov. 24, 1973 and Oct. 20, 1973.)

More Late News
See Page 68

Audio Devices Execs to Calif.

By BOB KIRSCH

TUCSON—Audio Oevices Corp., the blank tape manufacturing wing of EMI, will move its corporate headquarters from Glenbrook, Conn., to Los Angeles in July, locating in the Capitol Tower.

At the same time, according to firm sales manager Bill Dawson, the Glenbrook office space will be remodeled to allow for additional manufacturing capabilities in Connecticut and the company will phase out of computer tape.

"We think it makes sense to move to the West Coast," Dawson said. "We already have a natural tie-in

(Continued on page 44)

Gazenbeek Calls For Standards

By EARL PAIGE

TUCSON—Artists and producers of prerecorded music must be vitally involved in a total industry effort to establish standards of compatibility between the new tape coatings being developed and new playback hardware, according to Gerrit Gazenbeek, deputy director, N.V. Philips, Netherlands, who flew here to accept an award for his company.

In what many thought a most humble acceptance talk at the International Tape Association awards banquet, Gazenbeek noted the world-wide cooperation in developing the cassette. Though Philips was singled out for an ITA achievement

(Continued on page 41)

Arbitrators Favor Stones vs. Klein

By IS HOROWITZ

NEW YORK—The right of an artist to record live concerts, even though the songs performed may still be restricted by contract title exclusively provisions under a prior label affiliation, has been upheld here by an arbitration panel, so long as the material taped is not intended for use on phonograph records.

This ruling, still to be confirmed by the courts, was embodied in a decision by the panel seeking resolution of a long standing dispute between the Rolling Stones and Allen Klein's ABKCO Industries.

The decision also reinforced the rights of performers granted artistic approval to withhold disapproved albums from release.

By petition of the Rolling Stones, claimants in the action, the New York Supreme Court has been asked to confirm the arbitrators' award on Tuesday (5). The petition was filed Feb. 22.

In another portion of its opinion, the panel ruled that the grant of ownership in a master also conveys ownership of re-recording rights. ABKCO, it decided, could not prevent the re-recording of any material contained in masters it turned over to the Stones, except for those tunes on which ABKCO owned alternate masters. In the latter event, the five-year title exclusively would still hold.

The controversy submitted to the arbitrators hinged on alleged breaches of an agreement between The Rolling Stones and ABKCO, entered into on May 7, 1972, under which clarification of differing claims were to be resolved involving the rights to certain masters following expiration of the contract between the two parties in August, 1970.

At that time the group's affiliation with London Records was terminated and they brought their own label, Rolling Stones Records, to Atlantic Records for distribution.

Under the 1972 agreement, portions of which are cited in the arbitrators' opinion, it was stipulated that ABKCO "and their predecessors in interest" owned all Stones masters produced prior to Aug. 1, 1965, and during the five-year term ending Aug. 31, 1970. The Stones, however, were granted ownership of the album "Sticky Fingers," except for the non-exclusive use of two tunes from the set and unrestricted rights to the albums "Exile on Main St." and "Jamming with Edward."

The Stones also agreed to deliver one additional album to ABKCO, subject to its retention of "absolute artistic control" of its contents, which ABKCO was to release to Atlantic in return for a $200,000 advance against royalties. If the record was not made, the $200,000 was still to be paid. In fact, the record was not produced and the waiver money was paid.

The arbitrators' award, as well, ordered that the Stones turn over to ABKCO copies of masters taped at live concerts until Aug. 31, 1975 for "comparison with claimants' post-1975 record releases."

The arbitration panel was chaired by Michael I. Sovern. Also on the panel was Lloyd N. Cutler and Milton A. Seymour. The Stones were represented in the action by the firms of Seward & Kissel; and Orenstein, Arrow, Silverman & Parcher.

Segelstein Maps CBS Goal

By JIM MELANSON

NEW YORK—Oespite its commanding position in 1973 with 40 gold certifications, CBS Records is setting its sights on an even greater share of market this year, as the only viable road to continued growth, aceording to CBS president Irwin Segelstein.

Citing increasing costs and a generally sluggish U.S. economy, Segelstein said that industry competition, growing fiercer as the record and tape markets level off, demands renewed efforts by the company to not only maintain its market stance, but to look for new avenues in product sales expansion within the existing market.

"We simply have to become better at what we do, playing the percentages and stressing quality," said Segelstein. "The industry's over-all growth rate has slowed up substantially in recent months, and now the name of the game is market share."

Product Flow

Reflecting on things to come from CBS' corporate headquarters here, Segelstein explained that an important part of the label's market policy will be to further stabilize "product flow." He said that label release schedules will be balanced throughout the year, in order to avoid sales peaks and valleys. He noted that "the better the product flow, the greater and more consistent profit performanee for retailers, racks and the label itself."

At CBS' helm for nearly nine months now, Segelstein also voiced the opinion that a greater emphasis will be placed on singles product throughout the industry. "Singles product will play a greater role in exposing new acts, and also determining if an artist has the potential to turn into an album seller," he said.

"However," continued Segelstein, "if we feel that an artist's product debut is strong enough in LP form, we will go that route. Most importantly, "CBS will not look itself into a hard-fast a&r policy either way." A separate decision would be made in each artist's case.

Creative Company

Segelstein is quick to emphasize that CBS is primarily a creative company. "On one hand we're strictly showbiz," he said. "And, on the other side, we're strictly business. But, creativity in marketing, a&r or promotion still remains the basis for success."

Along these lines, a policy has grown to maturity under Segelstein's presidency of having strong ties hetween marketing, promotional and a&r departments. "We have formalized meetings between a&r and the other departments, to evaluate artist roster validity," continued Segelstein. "CBS, as other labels, constantly cheeks through its roster, looking to reinforce its stance behind superstar acts and looking for the development of quality new acts."

Price Structures

Turning to business affairs, Segelstein said that the label, which was the first to move premium product to the $6.98 level, is still testing "pricing sensitivity." He stated that initial feedback from the market has been favorable, emphasizing that CBS, by the price hikes, was not out to jeopardize its accounts' business, but, rather to reflect the rising chain of costs from record production sales.

He also noted that CBS has been one of the leaders in fighting the tape pirate situation which has plagued the industry in recent years. The label will continue its assault on illegal duplication operations, through educational and legal activities, until the problem is alleviated for the entire reeording community, he said.

Tapped for the CBS Records' presidency from the corporation's television network operation, Segelstein admitted that it took some time to get his feet wet in the recording scene. "For some time, though," he continued, "the basic learning process has been over. Nevertheless," he said, "we're a company of professionals. Then and now, it's not a one-man operation, but a question of pooling the creative and business talents of many individuals for an end result."

Pacific Stereo to Test Record Departments

LOS ANGELES—Pacific Stereo will test a record department in its store on Wilshire Blvd. here. The department, racked by Discount Records, will be in operation within six weeks. Whether other outlets of the chain will also carry records was not known at press time.

M&M Mgt. Set

NEW YORK—Marvin Gaye and Michael Mancha have formed M&M Management, Ltd. of California, with their first signed artist to be Donnie Weaver, former lead singer with The Occasions. Mancha is currently producing Weaver's first LP.

Pub Receivers ADL Award

NEW YORK—Bob Austin, publisher of Record World, was presented with the Anti-Defamation League's Human Relations Award at an industry luncheon last Thursday at the Waldorf-Astoria Hotel here. Speakers included Oavid Rothfeld of Korvettes, Herh Goldfarb of London Records, Joe Smith of Warner Bros. Reeords, and producer Oore Schary.

A special Pioneer Award was also given to Sam Goody on the occasion of his 70th birthday and in recognition of "35 years of leadership in the industry."

Tom Campbell Bows Two Hoosier Shops

INOIANAPOLIS, Ind.—Tom Campbell, manager of NMC, Detroit, until its recent closing, has opened two retail tape/record shops, one here and another in Terre Haute. Both are called "Otse N Tape."

Campbell intends to open a second store in Terre Haute in October. The "Mini Stores" will stress full lines and special orders.

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SALSTONE CITES ECONOMY:

Indie Distrib Comeback Seen

By tS HOROWITZ

CHICAGO—Independent record distribution, on the decline in recent years, will make a strong comeback over the next 12 to 18 months as a tightening economy forces branch operations into a retrenchment profile.

This prediction was made here last week by Milt Salstone, pioneer independent wholesaler, whose MS Distributing Co., formed in 1946, services a cluster of labels in the Chicago area.

"I feel the independent distributor has an outstanding opportunity to reassert himself in the marketing structure," Salstone said, "and our firm is gearing up to do this. The indie distributor will be sorely needed in difficult economic times."

Salstone sees company-owned branches dropping affiliate lines as headquarter executives find receivables mounting over a large number of accounts. The independent distributor, on the other hand, is totally dependent on the independent label and is likely to stay with the smaller manufacturer through bad times as well as good.

This trend has already shown itself in other industries, Salstone maintained, and singled out plumbing and automotive parts as examples of businesses that have recently returned to independent representation.

Past Growth Cited

"The record industry had its biggest growth during a period when private entrepreneurs moved in and started small record companies," Salstone declared. "The indie distributor was the guy who knocked his brains out to get the product to market. But now the ball game is different. A small label makes a distribution deal with a large record company, and while this has been a successful formula for some, I feel it can be limiting to the smaller company's growth and earning potential."

Salstone charged that affiliate labels are "of necessity locked in to the major's own operating policies." As the latter finds shortages in the economy impeding its own growth pattern, the major is less likely to shell out large advances to finance labels for bot independent producers, or to take over the distribution existing smaller labels, he argued.

To prepare for the marketing shift he envisions, Salstone is adding and training new sales and promotional staffers to provide more intensive coverage of the MS territory, which now embraces the states of Illinois, Indiana, Wisconsin, Iowa and Missouri. He singled out the recent appointment of Harold Davis as MS sales manager (Billboard, Feb. 23) as key to his expansion move.

NATRA Fete to Honor 5, Show and Series Creator

By RADCLIFFE JOE

NEW YORK—The National Association of Radio & Television Announcers (NATRA) will honor five outstanding black Americans, one successful educational black TV show, and the creator of the Sesame Street TV series at its first annual Excellence in Communications Awards Dinner, scheduled for Saturday (9) in the Grand Ballroom of the New York Hilton Hotel.

The list of honorees includes William (Boy) Brown, outstanding NATRA member and past program director of KJET-AM, Beaumont, Tex., who was invalided two years ago when he suffered a broken neck. Others are FCC Commissioner Benjamin Honks, Isaac Hayes, Dick Gregory, Michele Clark, first black female correspondent for CBS News; the TV series "Soul," which according to NATRA's president, Cecil Hale, gave a new dimension to TV as it relates to blacks, during its nationwide run on public access channels; and Joan Ganz Conney, creator of the "Sesame Street" TV series.

Proceeds from the $75 a plate, black-tie affair will go in part towards instituting the proposed six-point plan for the restoration of both membership and public confidence in NATRA (see Billboard, Nov. 17, 1973); with the rest going towards the establishment of a fund for Brown.

Hale described the concept of an annual NATRA awards dinner as an indiextor of the directions and strengtb of the organization, and said it was the beginning of an important chapter in the history of black communications in America.

Execs Speak At Syracuse

SYRACUSE, N.Y.—A panel of veteran distribution and merchandising leaders spoke here Friday (1) in the seventh lecture offered in Syracuse University's 14-week survey course of the recorded music industry. NARM executive director Jules Malamud, NARM president and Lieberman Enterprises director David Lieberman, CBS Records' merchandising head Bruce Lundvall and A&M merchandising director Bob Fead were among those participating in the lecture, which covered the history of marketing and merchandising recorded product.

Ernie Leaner, of Ernie's one-stop and United Distributors in Chicago, and Sid Davis of Record Retailing Magazine were also on the podium. John Krance, associate professor music, is coordinator for the workshop course.

The next leeture in the series will explore business related professionals such as lawyers, managers, agents, accountants and publicists. That meeting on Friday (8) will include Richard Jablow of Butler, Jablow and Geller, national legal counsel for NARAS, Richard Gersh of Richard Gersh associates, New York based publicity firm; Robert Schwaid, of Thruppence Ltd., and accountant Ira Herzog of Herzog, Edelstein & Co.

Dengrove Opens Firm

LOS ANGELES—Jeff Dengrove, former national album promo chief for MCA, has formed Third World Promotions here, intending to specialize in indie promotion.

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Macmillan Pub Sued by Bond & Red River

NEW YORK—A copyrigbt infringement suit in excess of $150,000 has been brought against Macmillan Publishing Co., and writer Dennis Cyporyn, by Red River Songs Inc and Johnny Bond.

The suit, filed in U.S. District Court here, charges that two compositions by Bond, "Love Letters" and "I Wonder," were infringed in the book titled "The Bluegrass Songbook," written by Cyporyn and published by Macmillan.

The complaint, filed by attorneys Ginsberg & Hack for the plaintiffs, argues that the allegedly infringed songs had been copyrighted by Bond, and assigned to Red River Music; and that the publication, sale and otherwise marketing of the Red River songs in the book, constituted an unfair trade practice, and unfair competition.

The suit seeks temporary and permanent injunctions against the defendants, damages in excess of $150,000 and costs of the legal action, and "sucb other and further relief that may be just."

Harry Ruby Dies at 79

LOS ANGELES—Harry Ruby, 79, composer and publisher, died here Saturday (23). He originally was a songplugger in retail sheet music departments and later a pianist in publishers' offices and vaudevillian.

His principal collaborator was Bert Kalmar, a publisher. Their work together was the basis for the motion picture, "Three Little Words," a song they wrote. He also wrote for the movies and Broadway musicals.

Bell & GVVR Production Pact

NEW YORK—Bell Records and GVVR Productions have entered into a longterm, exclusive production pact. The first album to be released under the agreement will be "Mickey & Babs Get Hot" by Mike and Barbara Smith.

GVVR Productions is hexded by Artie Kornfeld and Tracey Brown. It is based in Coconut Grove, Fla.

Executive Turntable

Vince Cosgrave has been made vice president of national promotion for MCA Records. He replaces **Pat Pipplo,** who left that post. Pipplo will announce plans shortly. His former post, vice president of sales, has been filled by **Sam Passamano,** who was director of branch sales for the label, **Rich Paladino** has exited as west coast regional promo chief for Elektra-Asylum.

Jay Schwab has left Sam Goody's retail operation as vice president, merchandising, to join United Audio Products, Inc., as vice president and director of marketing. Westcbester-based, United Audio is the exclusive U.S. distributing agency for Dual, manufacturers of stereo equipment. Taking over Schwab's responsibilities at Goody's is **Barry Goody,** a division vice president.

★ ★ ★

At ABC/Dunhill Records, **David Kimmelman** has been named national promotion director of r&b and pop product. He was most recently at ABC's Cleveland branch doing promotion in the Cleveland/Pittsburgh/Louisville areas. Also at ABC, two regional r&b/pop promotion men have been named. **Ken Lee** will work out of Atlanta and **Al Privett** will work out of Houston. . . . At Shelter Records, **Gloria Lewittes** has been named eastern marketing coordinator, working out of New York. She was formerly in the promotion department of Elektra/Asylum Records.

WAYNE

JAMES

PERRY

Jack Parker has been promoted to district manager for MCA Records in the midwest. he had been branch manager for the label. Other promotions at the label include **Chuck Melancon** to branch manager in Dallas and **Glen Horner** to sales manager in New Orleans. Melancon had been a sales representative; Horner was a salesman in the Atlanta office. Also, new with MCA is **Barbara Luckey,** publicity assistant. . . . **Artie Wayne** has been named executive director of A&M's Irving/Almo Publishing. He was previously with Warner Bros. Music as Hollywood general professional manager and creative services director. Since **Chuck Kaye** retired from the music business last year, A&M's top publishing responsibilities had been divided among several staffers. . . . **Gene Settler**

(Continued on page 10)

JOHNNY RIVERS celebrates 10th anniversary of his Whisky debut and his new pact with Atlantic. Pictured, from left, are: Dick Kline, Atlantic director of pop promotion; Atlantic president Ahmet Ertegun; singer Lorna Luft; Rivers; Atlantic senior vice president and general manager Jerry Greenberg; and Atlantic executive vice president Jarry Waxler.

ABC Nashboro Deal Terminated

NASHVILLE—All efforts on the part of ABC-Dunhill to purchase the Nashboro Music complex here have broken down.

R.E. Baulch Jr., head of the Crescent Company, parent firm of Nasbboro, said all "negotiations have been terminated."

There had been reports for some time that ABC-Dunhill was seeking to buy the firm, which includes two recording studios, seven labels, three publishing houses and Ernies Reeord Mart, a mail-order firm.

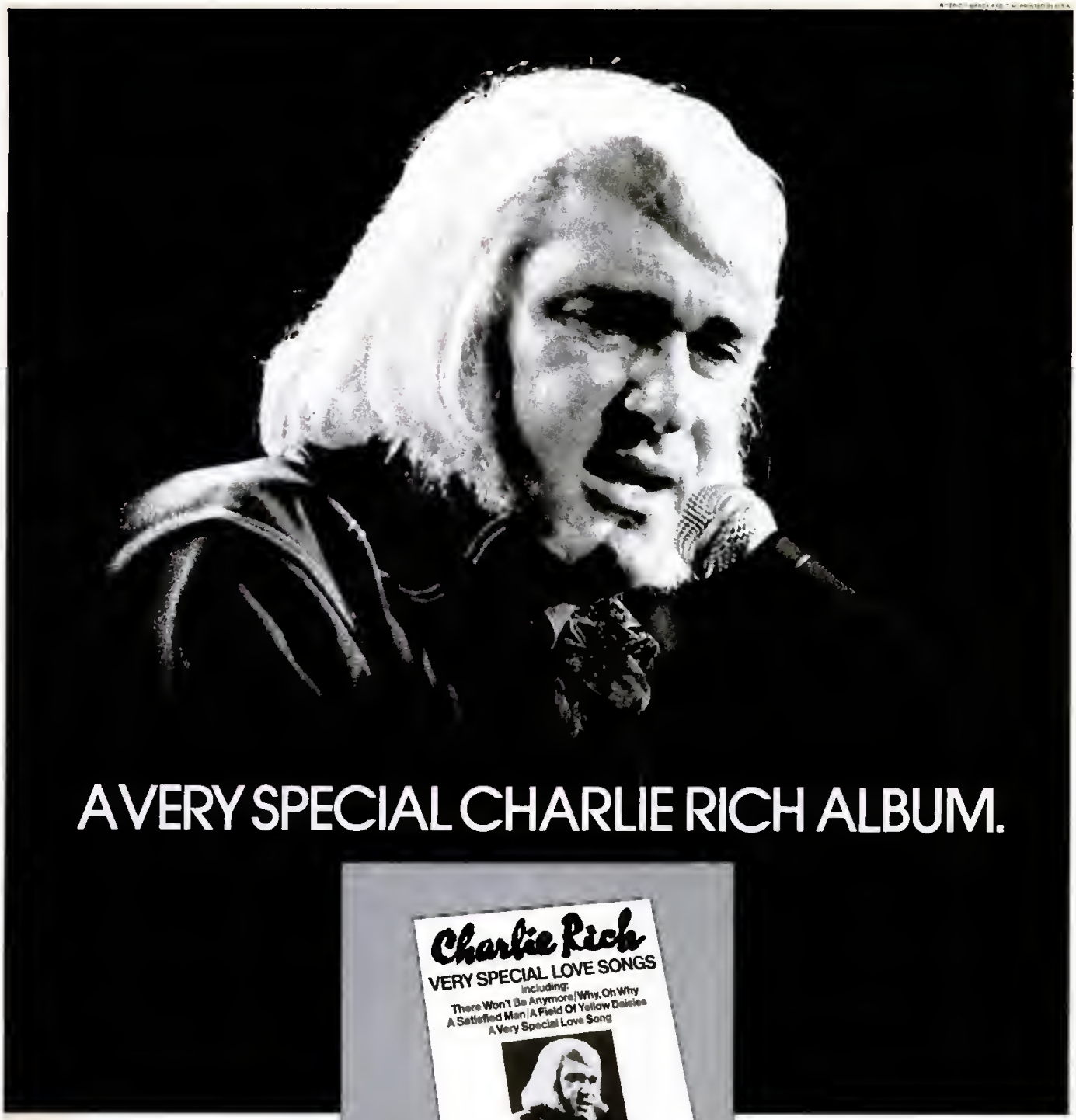
Baulch said that Nashboro and its subsidiaries would continue to function as an independent entity.

The label reportedly also has made offers to Savoy, Heart-Warming and Word records.

Retail Sales $3.4 Bil by '82 —Research Study

NEW YORK—The record and tape industry will reacb a retail sales level of $3 4 billion by 1982, according to a prediction by Frost & Sullivan, Inc., a market research organization here.

In a 123-page study, which reviews the growth of the music industry over past decades and analyzes current marketing and distributions paneros, quadrasonic is hailed as "the most important sound innovation since stereo," and likely to become the mass item of the future.



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MPA ABP ABC

Vol. 86 No. 10

W. Va. Anti-Piracy Proposal Now Transformed to Vapid Bill

By RAY BRACK

CHARLESTON, W. Va.—What industry spokesmen termed "an emasculating amendment" threatened last week to sabotage a strong, anti-piracy bill introduced in the West Virginia Legislature and lobbied for by Nasbville artists and the Recording Industry Association of America.

The industry bill, which failed to pass last year, would make possession, sale and reproduction of pirate tapes a "crime against property" punishable by a $1,000 fine and/or 60 days in jail for the first offense (misdemeanor) and a $10,000 fine and/or 1-3 years in jail for the second offense (felony).

To the dismay of proponents, however, the House of Delegates amended the measure last week making it applicable only to product protected by the Federal Copyright Law.

"They've emasculated the bill to the point of uselessness. Every county prosecutor would have to become an expert on copyright law," said Francis J. "Mac" McGlynn, owner of Music Man, Inc., a Huntington distributor. Chief organizer of legislative support for the bill, McGlynn added, "We'd rether have no legislation at all than this bill, because it would make it harder to get a good bill through next year. I think it's a damn shame that illegitimate businessmen can find their way into a state like ours and be welcomed by legislators with open arms."

RIAA assistant special counsel on anti-piracy activities, Barry I. Slotnick, who testified here on behalf of the original legislation, said that the amendment not only weakened the bill, it probably rendered it unconstitutional and unenforceable.

Because Maryland and Pennsylvania have already passed strong anti-piracy legislation, and similar laws are pending in Ohio and Kentucky, proponents of the West Virginia bill believe that the Mountain state may become a dumping ground for illicit tapes if the measure fails again this year. "They're opening the door to bootleggers and saying come on in," snapped Turner. Supporters express hope, however, that the West Virginia Senate will pass an unimpaired version of the bill which will survive a conference committee and be sent intact to the governor.

One of the sponsors of the bill is State Senator Si Galperin, a former record retailer who once chaired a record industry committee for the National Association of Music Merchants (NAMM). "We're optimistic that the Senate will vote out a strong bill," Galperin said.

It was the Senate that defeated last year's bill, and the industry went all out in testimony before the Senate Judiciary Committee on Feb. 20 to give the legislators a cram course on the piracy problem.

Appearing with Slotnick were McGlynn, a representative from the American Federation of Musicians and songwriter-performers Tom T. Hall and Billy Edd Wheeler. (Hall once worked as a dee jay in West Virginia and Wheeler is a native of the state.)

"It is reliably estimated," Slotnick told the committee, "that well over $200 million a year" in bootleg music is being sold throughout the U.S. "The profitability of such tape and record piracy has even attracted elements of organized crime which have financed, planned, or actively engaged in the manufacture and distribution of pirate products."

Hall told the legislators briefly of having recently attended the funeral of Tex Ritter. "His wife Dorothy was there," Hall noted, "and the only thing Tex left his wife was his music. Yet you can go right out here in West Virginia and buy Tex's songs on bootleg tapes and his widow won't get a penny."

(Hall later estimated that piracy of his own material is costing him "a forty-acre farm a year.")

Wheeler brought a guitar into the hearing room, and, after strumming a little of his well-known "Little Brown Shack Out Back," said, "Just like that song, I was born in West Virginia. I'm proud to be from this state but I'd hate to have to face the fact that the state where that song was born is the state where it'll be stolen from me."

Lynn Letter

As a supplement to the personal lobbying effort, all the state senators received a letter from Loretta Lynn.

If the anti-piracy legislation fails again here, McGlynn said, he plans to organize what he called "an independent record retailer association, with a board of directors and a state convention and we'll organize the defeat of a few legislators when election time comes."

McGlynn said he would like to see more assistance from major record companies. "We need some people down here on our side who are as big as the people on their side. I can't say who it is, but there is some big money working against our bill."

McGlynn praised the Country Music Association for its help.

Major W. Va. Retail Chain Fined $600 in Piracy Rap

CHARLESTON, W. Va.—A large discount chain was convicted in U.S. District Court here Feb. 25 of retailing illegally-duplicated tapes and was fined $600.

U.S. Attorney John A. Field III, who built the case against Heck's Inc. in a state-wide crackdown on music piracy (Billboard, Jan. 26), had urged the court to levy the maximum fine of $1,000 on each of two counts against Heck's because "they are a very large chain." (Since the firm was indicted Jan. 16, it has grown from 34 to 38 outlets.)

Field told the court that he was present when purchases of pirate tapes of "One Man Dog" were made at two separete Heck's stores, two days apart. The song, be noted, was copyrigbted by Warner Bros. after Feb. 15, 1973.

Following the first purchase, Field said, he notified Heck's president that bootleg merchandise was being sold by the chain in violation of federel law and was assured that all pirate product would be removed. Two days later, Field told the court, be accompanied an agent to another Heek's store and purchased another illicit copy of James Taylor's "One Man Dog."

Counsel for the retailer responded that following the first purchase orders for removal of all questionable tapes were telegraphed to all stores in "an attempt to act in good faith," but, he admitted to the judge, the store where the second purchase was made obviously failed to comply.

The fine was $100 on the first count and $500 on the second.

(A bill under consideretion in the West Virginia Legislature would make the second such offense a felony punishable by a $10,000 fine and/or 1-3 years in jail. See separate story.)

Field's investigation has produced another indictment against the Tape Shack, Inc., for allegedly misusing copyrighted material in its "make-a-tape" operation. That case comes to trial in U.S. District Court here April 25.

Brut Push on 'Class' Track

NEW YORK—Brut Records is instituting a promotional push on its soundtrack recording from the motion picture "A Touch of Class." The film was nominated for five Academy Awards including Best Dramatic Score and Best Song. "Class" is being re-released in 26 major cities, where Brut will support it with radio time buys and in-store, tie-in displays.

JOHNNY BRISTOL (2nd from r.) signed as MGM artist. As writer-producer, Bristol was connected with sia Motown gold records. MGM welcoming committee (from l.); senior operations vice president Don Wedga, a&r vice president Eddie Ray, new talent development director Bruce Greenberg, Bristol, senior a&r vica prasident Stan Moress.

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Earnings Reports

RCA CORP.
(RCA Records)

Year to Dec. 31.	1973	1973
Sales	$4,280,700,000	$3,862,600,000
Net income	183,700,000	158,100,000
Per share	2.39	2.05
fourth-quarter		
Sales	1,184,100,000	1,056,700,000
Net income	53,400,000	44,600,000
Per share	.70	.58

BELL & HOWELL CO.

Year to Dec. 29	1973	a1973
Sales	$407,567,000	$376,896,000
Net income	19,190,000	17,249,000
Per share	3.36	3.00
bAverage shares	5,717,000	5,754,000
fourth-quarter		
Sales	100,796,000	106,231,000
Net income	4,511,000	4,198,000
Per share	.79	.73

a—Restated to include operations of Design Inc., acquired or April 1973 on a pooling-of-interests basis. b—Average common and common equivalent shares.

CAPITOL INDUSTRIES—EMI INC.

2nd qtr. to Dec. 31	1973	1973
Sales	$46,040,000	$37,956,000
Income	3,258,000	1,898,000
Special credit	b1,120,000	
Net income	c4,378,000	1,898,000
Per share	a.71	.41
six-months		
Sales	81,284,000	68,057,000
Income	4,553,000	2,081,000
Special credit	b1,120,000	
Net income	c5,673,000	2,081,000

a—Based on income before special credit. b—Gain on sale of 1,023 acres of citrus groves. c—Equal to 95 cents a share in the quarter and $1.23 a share in the six months.

SUPERSCOPE INC.

Year to Dec. 31:	1973	1972
Sales	$119,027,000	$84,682,000
Net income	9,835,000	5,642,000
Per share	4.27	2.45
fourth-quarter		
Sales	35,916,000	32,008,000
Net income	3,362,000	2,862,000
Per share	1.46	1.24

AVCO CORP.
(Cartridge Television Inc.)

Year to Nov. 30	1973	1973
Sales	$670,461,000	$607,009,000
Income	29,652,000	43,186,000
Special charge	b48,000,000	
Net loss	18,348,000	c43,186,000
Per share	a1.13	2.30
Average shares	11,481,590	11,492,146
fourth-quarter		
Sales	183,776,000	185,306,000
Loss	4,715,000	c11,104,000
Special charge	d7,000,000	
Net loss	11,715,000	c11,104,000
Per share	.60	.60

a—Based on income before special charge. b—Writeoff of investment and costs applicable to Cartridge Television Inc. c—Income. d—Elimination of tax benefit related to write off of investments and costs applicable to Cartridge Television.

INTEGRITY ENTERTAINMENT CORP.
(The Wherehouse)

2nd qtr. to Dec. 31	1973	1973
Sales	$6,978,273	$3,480,244
Income	178,676	134,428
aPer share	.12	.09
six-months		
Sales	10,995,466	5,838,490
Operating income	266,301	106,144
aPer share	.17	.07

a—Fully diluted.

OMEGA-ALPHA INC.
(Transcontinental Music Corp.)

2nd qtr. to Dec. 31.	1973	1973
Sales	$30,863,000	$25,183,000
Net cont. oper. (loss)	(1,013,000)	(1,966,000)
Net income (loss)	a(10,501,000)	(4,400,000)
Per share (loss)	($.71)	($.55)
six-months		
(Loss) cont. oper. (2,702,000)		(3,741,000)
Per share (loss)	($.10)	($.35)

a—After equity or loss of subsidiaries held for sale or sold of $9.48 million, including a provision of $8.51 million for incurred and anticipated losses on sale of Transcontinental Music Corp., which was sold or December.

AMERICAN BROADCASTING COS.
(ABC Records, ABC Records & Tape Sales)

Year to Dec. 31:	1973	1973
Revenues	$880,505,000	$819,498,000
Net income	47,254,000	35,637,000
Per share	2.79	2.10
fourth-quarter		
Per share	.72	.64

DATA PACKAGING CORP

Year to Dec. 1	1973	1973
Sales	$18,240,341	$13,746,720
Income	864,874	194,175
Special credit	c312,853	
Net income	c1,177,727	194,175
Per share	a.53	.12
Average shares	1,628,334	1,632,711

a—Based on income before special credit. b—Includes writedown of an investment to estimated realizable amount of $343,296 in 1973 and $67,675 in 1972. c—From sale of a division and a 50 percent-owned subsidiary. 3—Equal to 72 cents a share.

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Economists See Nippon Boon to Slip; Then Upsurge

LOS ANGELES—Many economists in Japan see signs that the Japanese boom is finally ending.

Kazuo Nukuzawa, an economist for Keidanren, Japan's federation of business interests, sees a three to six-month period of zero or negative growth in the offing, with a pronounced recovery getting under way in early autumn.

Government statistics show that Japanese economic growth began to slow sharply in the third quarter of 1973.

Capital spending is slowing, the prices of some primary products have started to break downward, department store sales are turning sluggish and companies are beginning to push exports in anticipation of a decline in domestic demand.

Gold for Croce

NEW YORK—"Time in a Bottle," the ABC/Dunhill single recorded by the late Jim Croce and featured in the ABC-TV movie special, "She Lives," has been certified gold by the RIAA. "Bottle" is from Croce's first album for the label, the certified gold "You Don't Mess Around with Jim."

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1974 High	1974 Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7½	Admiral	7	343	12	11¾	12	— ¼
41	16	ABC	9	556	24½	23½	23¾	+ ¾
15¾	4½	AAV Corp	4	16	5½	5½	5½	— ½
15½	3	Ampex	6	354	4¼	4	4¼	+ ¼
8½	1¾	Automatic Radio	7	72	2¼	2¼	2¼	+ ¼
20¾	6¼	Avco Corp	6	216	7¼	7	7¼	Unch
14	3	Avnet	5	542	6¼	8¾	8¼	+ ¾
23¾	16½	Bell & Howell	6	629	23¼	20¾	20¾	— 1¼
14¾	5¾	Capitol Ind	9	1486	14¾	14½	14¾	+ ¼
52	24¾	CBS	10	811	32¼	30	32¼	+ 1¾
14½	2¼	Columbia Pictures	—	153	3¾	3½	3¾	+ ¼
3¾	1¾	Craig Corp	4	66	2½	2½	2½	— ½
14	3	Creative Management	6	81	6	5¾	5¾	— ¼
123¼	35½	Disney, Walt	27	2450	44	41¾	44	+ 1¾
6	2¾	EMI	6	61	2½	2¾	2¾	+ ¼
74¾	53½	General Electric	18	2689	57¾	56	56	— ¼
44½	21¾	Gulf & Western	5	737	25¼	24¾	25¼	+ ¼
16¾	8½	Hammond Corp.	6	180	7¾	7	7¾	+ ¾
42¼	5½	Handleman	8	200	7¾	7¾	7¾	+ ½
2	1	Harvey Group	—	43	1½	1¾	1¾	Unch
62½	25	ITT	7	2840	28½	25	27½	+ 1
40½	5½	Lafayette Radio Elec	4	117	8½	8¼	8½	— ¼
35¼	14	Matsushita Elec. Inc.	8	1380	17½	17¼	17½	+ ¾
34¾	2¾	Mattel Inc	—	418	3¾	3½	3¾	+ ¾
32¾	17¾	MCA	9	30	23¾	22¾	23¾	+ 1¾
17½	7¼	MGM	14	65	12¾	12	12¾	+ ¼
32½	6¾	Metromedia	6	269	6½	6	6½	Unch
90	69	3M	29	1657	75½	74¼	75½	+ 3¾
48¾	5	Morse Elect. Prod.	3	750	5¾	5	5¾	— ¾
67¾	40½	Motorola	15	1155	44½	43¾	44½	— 1
39¾	16¾	No. Amer. Phillips	8	175	20½	19¾	20	Unch
67½	11¾	Pickwick Int.	9	199	18¼	15¾	15¾	+ ¼
85½	4¾	Playboy	8	66	5¾	5½	5½	Unch
45	16¾	RCA	8	3640	20	18¾	18¾	+ 1¾
57¼	70½	Sony	22	1086	27	25¼	26½	+ 2¼
39½	11¼	Superscope	8	847	24¾	22¾	22¾	+ ¾
46	13¾	Tandy	11	581	20½	18¾	20½	+ ¾
23	4¾	Telecor	5	71	4¾	4¾	4¾	Unch
14½	2¼	Telex	—	355	2¼	2¾	2¾	Unch
10½	1¾	Tenna	—	33	2¼	1¾	1¾	— ¾
32½	6½	Transamerican	6	1907	10	8½	8½	— ¾
20	10¼	Triangle	6	43	12½	11¾	11¾	— ¼
17	5	20th Century	7	635	6½	5¾	6¼	+ ¼
12	¾	Viewlex	—	66	1½	1	1	— ¾
50	8	Warner Communications	7	1283	18¼	14½	18¼	+ 1¾
20¾	8¼	Wurlitzer	70	17	7½	7	7	— ¾
56¾	23	Zenith	10	592	29¾	28½	29¾	+ 1¾

As of closing Thursday, February 28, 1974

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc	14	1¾	1¾	1¾
Bally Mfg. Corp	—	36½	35¾	35¾
Cartridge TV	—	05	05	05
Data Packaging	10	5	5	5
Galen Leasjet	61	5¾	5¼	5½
GRT	—	1¾	1¾	1½
Goody Sam	—	1¾	1¾	1½
Integrity Ent	—	¾	¾	¾
Koss Corp	18	8¾	8½	8½

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
M. Josephson	5	8	8	8
Schwartz Bros.	2	1¾	1¾	1¾
Wallich's Music City	—	¾	¾	¾
MMC Corp	—	¾	¾	¾
Seeburg	21	14	14	14
Orrox	71	2¾	2¼	2¼
Kustom	138	3	2¾	2¾
Memorex	—	3¾	3¾	3¾

*Over-the-Counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above contributed to Billboard by Bache & Co., members of the New York Stock Exchange and all principal stock exchanges.

Off the Ticker

SUPERSCOPE, Sun Valley, Calif., reported earnings increased 75 percent on a sales increase of 40 percent for 1973. Joseph S. Tushinsky, president, said earlier projections of $160 million net sales and earnings of $5.30 a share in 1974 "appear to be reasonable." ... **AVCO**, Greenwich, Conn., reported a consolidated loss of $18.3 million for fiscal 1973 including a $48 million charge. This compares with profits of $43.2 million in fiscal 1972. The charge is for the write off of **CARTRIDGE TELEVISION INC.**, which Avco had a 32 percent interest. Cartridge TV filed under Chapter 11 of the Federal Bankruptcy Act in July.

* * *

RCA'S annual sales topped $4 billion for the first time in its history in 1973. Strong growth in broadcasting and foreign operations helped RCA Corp post record profits for the year. . . **TRANSAMERICA (United Artists Records)** expects a decline from the 31 cents a share reported a year ago. The company has authorized continuation of purchase of its common stock. Additional authorization of 500,000 shares increases stock purchase program to maximum of 3 million shares of common, of which 2.4 million shares already have been purchased.

METROMEDIA has sold its music publishing operation and discontinued its record business in response to pressure on profit. ... Although sales and earnings for the second quarter at **K-TEL INTERNATIONAL**, Minneapolis, set higher marks than the same quarter a year ago, the company warned that sales during the current quarter increased at a more rapid rate than earnings due to several factors, including higher raw material costs. Philip Kieves, president, said that "increased cost of sales due to raw materials costs, primarily plastics for records and tapes," affected profits as a percentage of sales.

* * *

INTEGRITY ENTERTAINMENT (The Wherehouse), Los Angeles, reported record sales and earnings for both the second quarter and the six months ended Dec. 31. The Wherehouse, a chain of 41 discount record and tape stores operating in California, plans to open five additional stores by June.

* * *

OMEGA-ALPHA, Dallas, said its latest quarter's results include a provision of $8.5 million for losses incurred and anticipated on the previously announced sale of its **TRANSCONTINENTAL MUSIC CORP.** subsidiary.

THERE WON'T BE ANYMORE.

The original Charlie Rich hit is the #1 country single.

APBO-0195

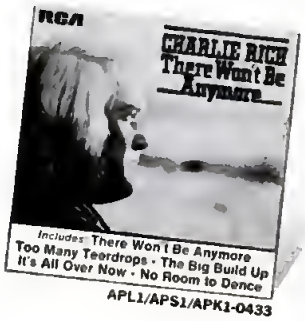
THERE WON'T BE ANYMORE.

The original Charlie Rich hit is now a Top 20 pop single.

APBO-0195

THERE WON'T BE ANYMORE.

The original Charlie Rich hit is the title song on a new hit album.



APL1/APS1/APK1-0433

RCA
Records and Tapes

AFTRA to Bid for 2% Royalty on Disk Sales

• Continued from page 1

To give further emphasis to AFTRA's "seriousness" regarding the royalty fund proposal, the union official said that it has refrained from seeking new wages for sessions and from submitting a lengthy battery of new conditions which usually accompanies such proposals. In fact, the official claimed, demands have been trimmed to some "six or eight, with only one other proposal aimed at additional money. This is a proposal to increase the pension and welfare fund by 3 percent, from its present 6.5."

The other demands include a new proposal similar to the Commercials Code, on late payment by record companies; contract termination date; a clarification on the filing of copies of the contract by producers; elimination of an agreement on automatic waivers.

The three-year contract expires March 31.

Negotiations are currently under way between AFTRA and the networks national and local radio and TV codes and contracts, and if these talks are still in progress on March 5, negotiations with the phonograph industry will take place simultaneously, Sanford (Bud) Wolff, national executive secretary of AFTRA, said. He stated that the union had advised all signatories to the contract (National Code of Fair Practice for Phonograph Recordings) of the union's intention to open talks for a new contract.

Selecta-Vision Test Cite Set

INDIANAPOLIS—RCA will test-market its Selecta-Vision videotape system starting in April here, it was learned last week. The ¾-inch tape unit was formally introduced at the winter Consumer Electronics Show, 1973 Price, according to a recent statement by Bill Boss, division vice president, product planning, is expected to be around $800. Movies will be probably the first product offered for use in the unit.

State Piracy Laws Mount

• Continued from page 1

In West Virginia, legislators were considering a piracy statute following testimony from country artists, Tom T Hall, Billy Edd Wheeler (see story on page 6).

In addition, Lou Lavinthal, president, ABC Record & Tape Sales, Seattle, who heads an all-industry task force in the Northwest, reports that passage of similar bills for Idaho and Alaska is expected in early spring.

It was learned at presstime that Stan Gortikov, president of the Recording Industry Association of America, was in Madison, Wis., urging legislators to pass such a law there.

The Hoosier two-house legislature passed the bill unanimously and Governor Otis Bowen signed the bill soon after State chairman Don Nelson, manager of WIRE-AM, Indianapolis, was assisted by a committee composed of Bill Anderson, MCA country artist; Bill Robinson, also of WIRE-AM; Bob Carteaux, CarTape Distributors, Fort Wayne; Ken Lemry, Columbia Records, Terre Haute; attorney Richard Davisson, Anderson, representing gospel singer Bill Gaither and Jim Mathewson of PRC, the Richmond pressing facility.

Piracy is a misdemeanor in Indiana, with first offense carrying up to $2,000 fine and one year in jail and second offense, considered a felony, with penalties up to 10 years in jail and a $5,000 fine.

The Washington statute passed the House in January and the Senate in February. Goveroor Don Evans signed the bill Feb. 17. It makes recording a sound recording without the written consent of the owner a gross misdemeanor with penalties of up to $1,000 fine, a year in jail and confiscation of illegal stock. Lavinthal said his committee is made up of representatives of the region's broadcasters, mass merchadisers, AFTRA and the AFM.

Malverne, C/J Tie; Expands Buddah Deal

NEW YORK—Malverne Distributors has been named a distributor for Chess/Janus Records and has increased its territorial representation of Buddah Records and the latter's group of affiliated labels.

Long Island City-based, Malverne will handle Chess/Janus in the metropolitan area here, as well as in northern New Jersey. Product under the Buddah umbrella will now also be distributed by the firm in Maine, Rhode Island, Connecticut, Massachusetts and eastern New York State

Al Hirsch, Malverne president, stated that the acquisition of the Buddah line for the New England area followed the distributor's recent move into expanded market coverage. Malverne has been distributing Buddah product in New York and New Jersey for some time.

• Continued from page 1

west manager of ABC Record & Tape Sales here; who has helped push through a state law in Nebraska now ready for the governor's signature.

Silverman, national secretary of the National Association of Recording Merchandisers (NARM) and state chairman of NARM's anti-piracy drive for Nebraska and Iowa, is now involved in similar legislative efforts in this state but having difficulty.

The Nebraska law is a misdemeanor type and came about through Silverman's close work with the state senate judiciary committee Silverman made two trips to Lincoln, Neb. (the capital) and one to Omaha and appeared as an industry witness in private and open sessions.

The law passed with only one dissenting vote.

The strongest opposition in Nebraska came from a education agency spokesman who thought the law might be restrictive for teachers wishing to make copies of material and an amendment covering this solved the problem, Silverman said.

Tells Strategy

Strong support came from State Senator Wallace Barnett of Lincoln, who has been in the music business. Silverman believes it is crucial to anti-piracy law passage that the industry seek out lawmakers who know something about the recording industry.

"In these days of gas shortages and all the rest that is happening, it's hard to get lawmakers excited about anti-piracy legislation," Silverman said, adding that lethargy is his worst handicap here in Des Moines.

He also believes there is a mood of quasi-consumerism that has to be considered. "If you had to place the blame on one thing," he said, "it might be the feeling among lawmakers they must get from constituants that, afterall, it's not that bad to have low-priced tape available.

"I believe there is a feeling that the recording companies may be making too much money. Actually, a lot of people could care less about the artists and recording companies not receiving royalties due to bootlegging.

"I stress that the bootleg tapes are not as good, that defectives run higher in bootleg product and that often the consumer doesn't even know if tapes are bootleg. But do people really care? This opposition, which might relate to the monopoly argument anti-piracy opponents bring up, is almost emotional and vary hard to combat."

Judge's View

The Iowa bill is in committee and Silverman's fight is to get it out on the floor. The Nebraska bill was a committee bill and passed both houses Feb. 18.

The fact that the Nebraska bill is a misdemeanor law is significant in view of the opinion of Judge Robert W. Landry, Circuit Court of Milwaukee County, who ruled against nine labels in a now much-discussed case (Billboard, Feb. 2).

In discussing his decision, Judge Landry said many state laws are too stringent. He even said the proposed law in Wisconsin is "ridiculously punitive" (Billboard, Feb. 9).

"I think the California law making it (bootlegging) a mere misdemeanor is more realistic," Judge Landry said, "With this, you can move right in with a restraining order and stop the pirate."

Executive Turntable

• Continued from page 4

has left his executive position with Transcontinental Music in Century City, Calif. Settler, who joined the firm last year from RCA Records, where he was vice president, marketing, will announce plans shortly.

* * *

At Fantasy/Prestige/Milestone Records, **David Lucchesi** has been promoted to national sales manager, replacing **Max Cooperstein**, who has left the firm. Lucchesi has been with the firm five years in various sales/promotion posts. Cooperstein, who will announce plans shortly, joined the label six years ago, and prior to that was an executive in sales and promotion with Chess/Checker Records. . . . **Frank Cooke** has been named head of the newly-formed Los Angeles distributorship Frank Cooke Enterprises. He was previously DG Records western sales and promotion manager. The new firm will handle classical and small labels. . . . **Maye Hampton James** has been appointed national r&b promotion director for Scepter Records. Ms. James has been with the label for four years, working as an assistant in both the sales and promotion departments. . . . **Lindy Getz**, former local Los Angels promotion man, has joined Mercury Records in a similar capacity. He replaced **Frank Leffel**, who is now sales manager of Granite Records. . . . **Irv Dinkin**, longtime vice president with CMA, Beverly Hills, has left the firm to form his own custom tour service (see talent section).

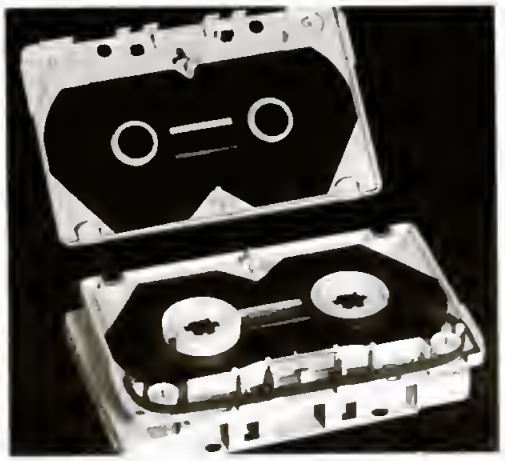
MACK

LIPSKIN

PFORDRESHER

Andre Perry has been appointed northeast regional r&b promotion manager for CBS Records. Perry, who will be responsible for product on the Columbia, Epic and Columbia custom labels, comes to the firm from RCA Records, where he was a product manager for contemporary artists at RCA Records. . . . Meanwhile, at RCA Records, **Marty Mack** has been appointed national promotion manager, r&b. He joined the label in April of 1973 as eastern regional r&b promotion manager. Prior to that he was an account executive for radio station WNJR in New Jersey. Also, **Mike Lipskin** has been named an a&r producer, contemporary product, for the label. Previously with RCA from 1964-1970 as a producer, Liskin most recently was involved with production consulting and as a studio musician on the West Coast. . . . **Bill Pfordresher** has been named to the newly-created position of 20th Century Records assistant national promotion director.

The Best C-O



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THE MARSHALL TUCKER BAND

A NEW LIFE

The Second Album

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BILL WILLIAMS

Bill Williams, Nashville editor of Billboard, was honored by the Communications Arts Council of Middle Tennessee for his contribution to the communicating arts. More than 350 people attended the function, to hear him eulogized and roasted. The affair raised some $5500 in scholarships to be donated in Williams' name. He also serves as president of the NARAS Institute.

Left to right, top row: Patty McCune of WSM presents the "Encore Award" to Williams; Williams makes his acceptance speech; old friends Danny Davis and Pee Wee King join CAC president Jean Eskind and Billboard publisher-editor Lee Zhito looking over the program; master of ceremonies Teddy Bart; WSM, Inc. president Irving Waugh; Zhito, Attorney Ralph Christian; ASCAP's Ed Shea; Williams and his wife, Eunice; Thomas Williams; Emily Bradshaw of NARAS; banker Clarence Reybolds; and Jack Stapp, president of Tree, International.

Geffen Grooves With Stars

• Continued from page 1

Geffen's great gift is his rapport with the contemporary "laid-back" breed of album artist. He lives the business. He never married and never takes a vacation, traveling frequently but only on business. Though unfailingly cordial and charming, his only real friends would seem to be the peer group of other record company bosses and talented record artists.

Geffen has been in the music business all his adult life. He left college in New York to become an apprentice agent and then fast-rising personal manager. He eventually partnered with another young manager who shared his low-pressure style, Elliot Roberts. Together they founded Asylum as an Atlantic-distributed custom label.

search development chief to the corporate board of Warner Communications, owner of Warner Bros., Elektra and Atlantic, Geffen was offered the two-label combination. He was by then sole principal of Asylum, with Roberts taking over the entire management operation.

Typical of the way Geffen functions as an executive is the coup he brought off in signing Dylan. For Geffen's first few months at E/A, he was almost as incommunicado as Howard Hughes. It later became apparent that he had been spending day after day at the Malibu homes of Dylan and the Band winning their confidence.

Without putting it into words, Geffen seems quite confident of winning the Band to E/A after their Capitol contract runs out towards the end of 1974.

Rowan Brothers Sue Columbia

LOS ANGELES – Columbia Records has been sued for $50,000 in local Superior Court by the Rowan Brothers group leaders, Christopher and Lorin Rowan.

After being paid $50,000 for signing with the label and releasing a debut album in 1972, the Rowan Brothers were dropped by Columbia last October. The Rowans claim that CBS cannot terminate them without paying for two more albums to be delivered during the first two-year option period of the five-year deal at $25,000 per album.

The Columbia position is that the Rowans breached their contract by refusing to replace six songs that the label rejected for their second album.

Attention Music Programmers

Our thanks to these stations for giving initial exposure to:

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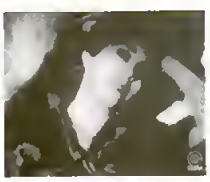

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Let us know if we can add your station to the growing list of believers. You may have to ask your Capitol representative for a copy. Someone probably took the time to listen to your copy and is enjoying it at home.
*Writer of the Judy Lynn pick hit single (Billboard, Cash Box, Record World, Gavin) "I've Never Been a Fool Like This Before."

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NARM Lists More Best Seller Finalists

NEW YORK—The following is the additional best-selling award listings of 1973 as tabulated by NARM. The listing printed in Billboard, March 2, failed to include these catagories.

BEST SELLING FEMALE SOUL ARTIST

(a) Roberta Flack—Atlantic, (b) Aretha Franklin—Atlantic, (c) Gladys Knight—Buddah, (d) Diana Ross—Motown

BEST SELLING GROUP

(a) Alice Cooper—Warner Bros.; (b) Allman Brothers—Capricorn (Warner Bros.); (c) Bread—Elektra; (d) Carpenters—A&M; (e) Chicago—Columbia; (f) Deep Purple—Warner Bros.; (g) Led Zeppelin—Atlantic; (h) Pink Floyd—Harvest (Capitol), (i) War—United Artists.

BEST SELLING ORCHESTRA AND/OR INSTRUMENTALIST

(a) Ray Conniff—Columbia, (b) Deodato—CTI, (c) Mahavishnu Orchestra—Columbia, (d) Henry Mancini—RCA, (e) Mantovani—London, (f) Charlie McCoy—Monument (Columbia); (g) Lawrence Welk—Ranwood; (h) Rick Wakeman—A&M

BEST SELLING JAZZ ARTIST

(a) Donald Byrd—Blue Note (United Artists), (b) Deodato—CTI; (c) Mahavishnu Orchestra—Columbia; (d) Herbie Mann—Atlantic

BEST SELLING COMEDY ARTIST

(a) George Carlin—Little David (Atlantic), (b) Cheech and Chong—Ode (A&M), (c) David Frye—Buddah

BEST SELLING CLASSICAL ALBUM

(a) Beethoven's 9th Symphony—Chicago Symphony Orch. (Solti)—London, (b) Piano Rags, Vol. 1—Scott Joplin—Nonesuch (Elektra); (c) Switched on Bach—Walter Carlos/Benjamin Folkman—Columbia; (d) The Red Back Book—Scott Joplin—Angel (Capitol)

BEST SELLING CHILDREN'S ALBUM—(write in)

BEST SELLING CHILDREN'S LINE—(write in)

BEST SELLING ECONOMY ALBUM—(write in)

BEST SELLING ECONOMY ALBUM—(write in)

BEST SELLING ECONOMY LINE—(write in)

BEST SELLING NEW MALE ARTIST

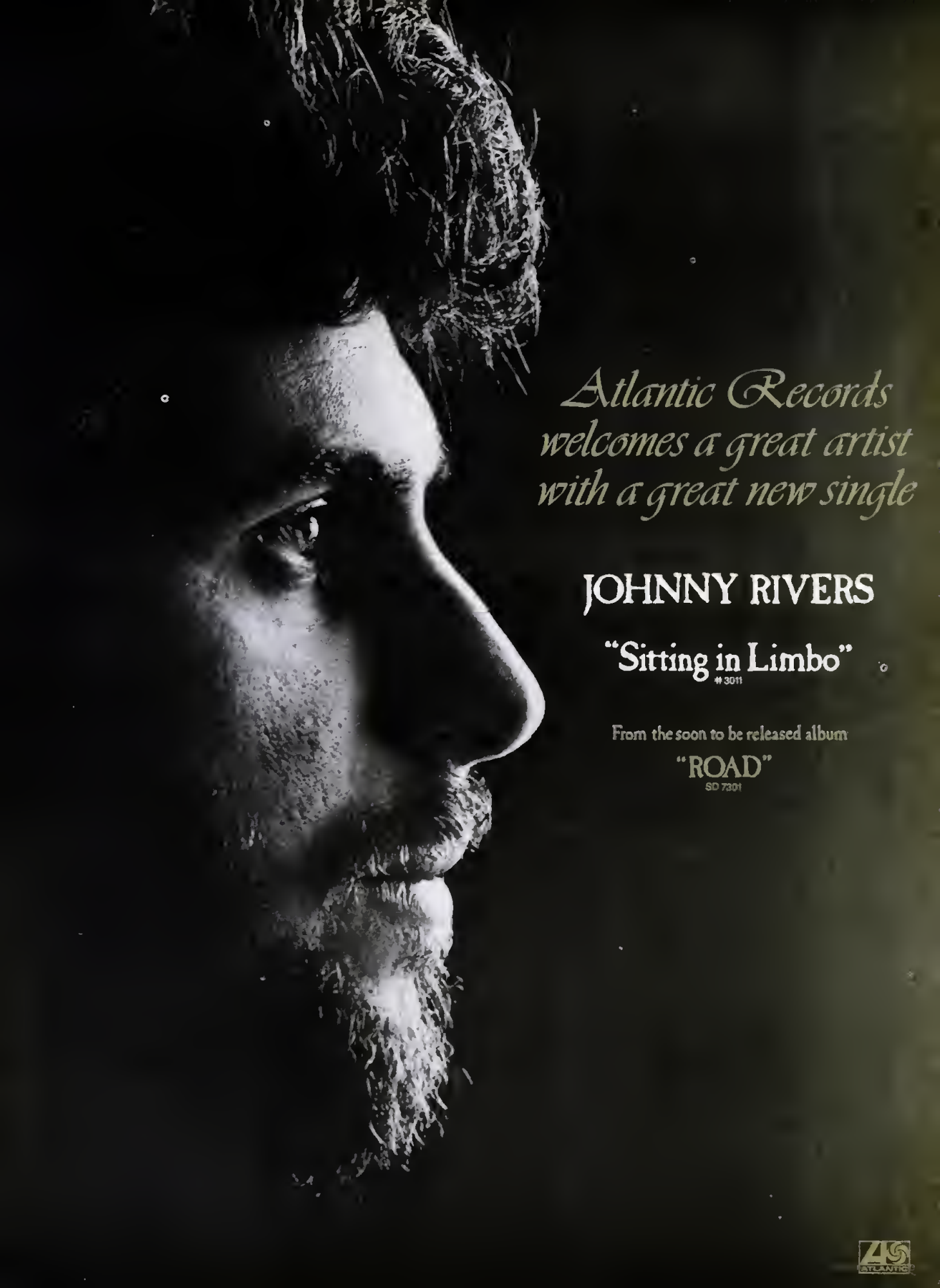
(a) Jim Croce—ABC, (b) Art Garfunkel—Columbia, (c) Joe Walsh—Dunhill (ABC), (d) Barry White—20th Century

BEST SELLING NEW FEMALE ARTIST

(a) Vicki Lawrence—Bell; (b) Maureen McGovern—20th Century; (c) Bette Midler—Atlantic; (d) Maria Muldaur—Reprise (Warner Bros.); (e) Marie Osmond—MGM

BEST SELLING NEW GROUP

(a) DeFranco Family—20th Century, (b) Doobie Bros.—Warner Bros.; (c) Focus—Sire (Famous), (d) Love Unlimited—20th Century, (e) Marshall Tucker Band—Capricorn (Warner Bros.), (f) Pointer Sisters—Blue Thumb (Famous), (g) Steely Dan—ABC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ATLANTIC

This Business of Music

Presented by the Dept. of Arts & Humanities, UCLA Extension, in cooperation with Billboard and the National Academy of Recording Arts and Sciences Institute of Creative Development and Training

Session 8: New Technology In Quadrasonic Sound, Home Video Systems

By NAT FREEDLAND

The final session of this groundbreaking educational series wound up with a wide ranging panel discussion of the entire music industry by several Billboard staffers and a variety of record and publishing executives.

Pat Marrinan, Newcraft's video sales vice president, describes existing videotape cartridge TV systems as a monitor shows images taped earlier. —Billboard photos by Norm Schindler

A portable ½-inch videotape system is examined by registrants. One student holds the black and white camera.

JVC's Tom Noshida sets levels on his equipment while demonstrating 4-channel sound for intense listenere.

Newcraft executive Brian Shannon explains quadrasonic sound, aided by a slide presentation.

Earlier in the evening, cartridge television hardware equipment which can support the artistic functions of the music industry was demonstrated by a group from Telecor's Newcraft electronics merchandising division.

And during intermission, a spectacular demonstration of quadrasonic sound was given. Tom Noshida, director of Japanese Victor Corp.'s disk cutting center in Los Angeles, provided JVC amplifiers and JBL speakers to listen to a 10-minute demonstration of sound effects and music.

Telecor president Harold Haytin laid out the scope of the home entertainment electronics market with a staggering series of statistics: In 1973, the U.S. public bought over 17 million television sets, over 10 million of these in color. However, 38 million radios, over 20 million FM sets in this total, were sold during the same year to 210 million Americans.

In addition, they bought 12 million auto radios and almost 7 million phonographs during 1973. These totals include 20-25 million tape players and recorders included as part of combination units.

Home entertainment hardware 1973 sales grosses were $6 billion at factory wholesale and nearly $10 billion retail. This is far larger than the $2 billion retail sales reached by the record business.

Haytin pointed out that in the 25 years since television first came on the mass marketplace, 850 million radios have been sold, or four for every person in the U.S. During the same period, one television set for every American, 210 million, was sold.

The Telecor chief spoke of the constantly accelerating rate at which new laboratory inventions are being readied for mass merchandising.

As one comparison, it took 35 years from the invention of the radio till it was in widespread commercial use, yet transistors were in worldwide use within five years after their invention.

Haytin concluded with predictions for home entertainment electronics breakthroughs in the near future, based on coming ultra miniaturization far beyond the current IC chip.

"Built-in audio systems will emit sounds from the walls without any visible speakers," he said. "We may be hearing rich bass tones from a water-thin dot. You may be hearing music on four channels one moment and 12 the next."

All on-off switches will be voice-automated, Haytin predicted. A TV two-way data communications center will be the core of each household eventually. People will be able to shop, bank and have medical examinations via TV.

Haytin warned that universal accessibility of home videotape recorders will give everyone the capability of recording anything shown on TV. He suggested that all lawyers, accountants, guilds and associations concerned with this problem had better start planning ahead now.

Brian Shannon, Newcraft sales manager, explained the basic principles and two competing systems of 4-channel sound. He stated that 30 percent of all 1974 tape unit sales are expected to be in quadrasonic players.

He explained the difference between discrete and matrix 4-channel thusly: discrete is four separate channels of information through the entire encoding-decoding process while matrix reduces four channels into two and then back into four via a decoder device.

"Monaural sound was like hearing music through a hole in the wall," Shannon said. "With 2-channel stereo, you had a wall of sound. Now with quadrasonic, you get the added factor of depth and it's like a roomful of sound."

Pat Marrinan, Newcraft vice president for video system sales, demonstrated the ultra clear color picture quality it is now possible to get from both home videotape ½-inch cartridge and ¾-inch cassette. He also showed videotapes taken with a lightweight portable sound camera just before the start of the lecture.

He pointed out that the home videotape cassette is already capable of holding a stereo soundtrack for distribution of tapes of concert events.

Participating in the free-form panel discussion which concluded the session were: 20th Century Records president Russ Regan; producer Mike Curb, former MGM Records president and Warner Bros. Music president Ed Silvers.

Billboard's contingent on the panel included: editor-in-chief/publisher Lee Zhito; news editor John Sippel; radio editor Claude Hall and record review editor Eliot Tiegel. Billboard Publications vice president Hal Cook conducted the questioning.

Telecor-Newcraft's Haytin, Shannon, Marrinan and vice president Richard Berger also remained for the panel to reply on active audience questioning.

Mike Curb explained that a top producer averages record royalties of 3 to 5 percent of 100 percent of the retail price. He pointed out that many big-name producers now try to discover artists themselves and sign them to their own production companies. Thus by leasing masters to a major record label their royalties would be more like 10-12 percent.

Regan told of a new Texas company which charges $1,000 for a session in which a sample audience of 40 is wired into electronic monitoring equipment along the lines of a lie detector and has their subconscious reactions recorded as they respond to records or radio format aircheck tapes.

Hal Cook wound up the series by thanking all industry participants and requesting any audience suggestions on how such future events may be made even more valuable. He offered the hope that such music business education seminars will become much more prevalent in the future.

20th Century Records Russ Regan (center) speaks on radio flanked by Mike Curb and Ed Silvers.

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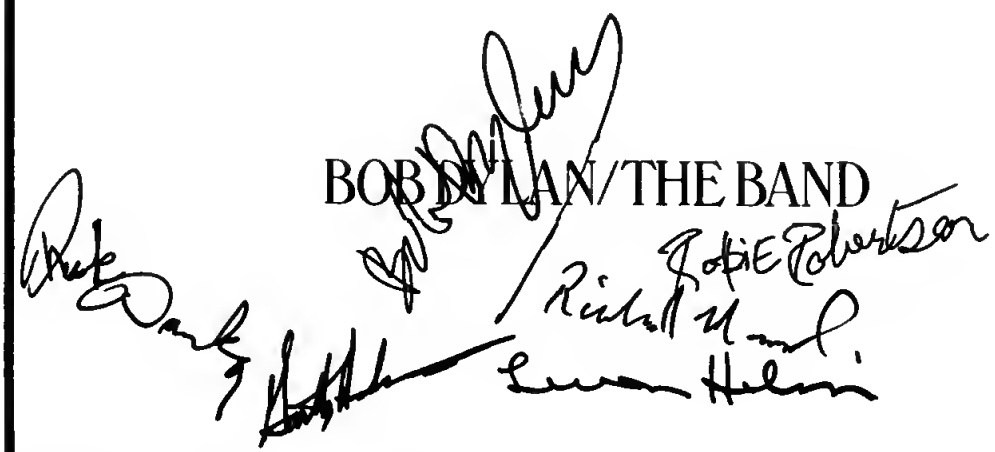

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RIA Taking Its Course on Road

NEW YORK—The Recording Institute of America, recently formed here, will be taking professional production training on the road during the coming months via their 10-week course in basic audio recording engineering, slated to be held in various cities throughout the U.S.

Already set are projected courses in Philadelphia, Cleveland and Baltimore, with the RIA hoping to conduct sessions in some 14 cities by the end of the first year. In addition to the cities above, where the course will be held at Sigma Sound studios, Agency Recording and Track Recorders respectively, the course will be brought to New York in April and begin in West Coast cities shortly thereafter.

In describing the approach and content of the course, an RIA spokesperson emphasized that the course is not being promoted to prospective candidates as a job guarantee, a hook used in the past by some fledgling audio training schools and one which has soured many bopefuls on such programs. Instead, the first course, titled "Basic Modern Recording Techniques I," is being aimed at bome enthusiasts and musicians, with those seeking an engineering career to be advised that the course does not constitute a job offer.

Promotion and advertising for the course is being handled through radio spots in the markets selected for the course, with a WATS telepbone line used to maximize response to the ads. Open houses are also being held in those markets prior to the course's kick off there.

The first course will cover recording from mono and four-track equipment through 16-track professional recording, covering all pbases of equipment for live recording and mixing; basic techniques including microphone placement, editing and overdubbing; and live sessions, which will be held at the end of the course in each city, utilizing musicians from that area.

Course instructors are being selected from professional engineers in each city, who will augment the RIA's basic staff. RIA will hire those engineers, rather than draw upon the staff of the studios used for the course, to insure that the teachers are both fully qualified and relatively objective about those facilities used.

The course will be held twice a week, with a 90-minute session at each meeting. Candidates will be able to choose from daytime or evening classes. Classes will be limited to 14 people.

A second course is also being planned, dealing with advaneed recording techniques and incorporating video and film work.

Fee for the course is set at $325, with a 10 percent discount being offered for early registration in eacb city.

RIA's national director is Vinnie Testa. Additional information is available from the RIA at offices in 15 Columbus Circle here.

Hefti Forms Band as Link To His Name as Composer

By ELIOT TIEGEL

LOS ANGELES—Arranger-composer Neal Hefti has formed a band for concerts and dances which he bopes will let the public relate his name to his music.

For the past 10 years Hefti has concentrated here on writing scores for motion pictures and television series and he now says he's eager to play before audiences again. From 1952 to 1960 he led bis own band on the East Coast and then moved West and began his current career of writing music for other people and for the visual media.

Hefti's decision to return to leading a band is based to a great extent on his series of 12 concerts with Tony Bennett which took bim around the country last summer.

Hefti played the first 45 minutes of the show and while the audiences were warm to his music, he discovered that people knew his name from his TV and films, but weren't aware of all he is capable of doing

So the 18-piece band which has been rehearsing since Jantary and will be booked by Associated Booking Corp., will be a vehicle for the noted musician to write themes for himself for the first time in 14 years. ABC, with little problem, has already lined up three bookings for the band wbich will play the best of contemporary music dating back 15 years. These initial dates include a dance at the Lakeside Country Club in Toluca Lake (a suburb of Los Angeles), the June 6 City of Hope testimonial for Billboard executive Hal Cook locally and a week at Disneyland in August.

In addition to planning to work before adults and young audiences, Hefti is seeking a record contract and his manager Dick Linke is currently talking with RCA and Capitol.

"MCA and Atlantic have both passed on the band," Hefti says, adding that he thinks record companies have so committed themselves financially to rock that they're hesitant to try other forms of music.

He claims be can record bis 18 pieces for around $18,000 in three sessions, four at the most He is working with musicians who will be able to go on the road for six months. Consequently he has avoided using superstar studio musicians who could not financially leave the session business to play one-nighters.

Hefti anticipates using as many as 40 players (the number he used with Bennett) and hopes to find a girl singer.

He has 40 tunes in the library now and is working toward 35 more. He will use tunes like "Cute," "Little Darlin'" (two compositions which the Count Basie Band helped popularize), "I Knew Jesus Before He Was Superstar" (a tune Glen Campbell made a hit), plus the "Batman" theme, Beatle tunes, Dawn tunes, works by Neil Diamond, Michel Legrand, Mac Davis and possibly cuts from the last LP released under his name on Reprise in 1963, "Pop Jazz."

Economically, Hefti estimates his weekly nut around $12,000 with payroll 50 percent of that figure. He admits that it's a dangerous gamble to pull away from film and TV assignments to go on the road, but he adds that he is financially able to take the chance

Hefti doesn't feel fronting a big band these days is a dangerous business. What he does find disconcerting is that there is a lack of interest on the part of people to become investors. He says he is his sole investor.

"The key is to finance it yourself and create your own library. The writer/leader combination bas proven successful over the years."

Dinkin to Open Talent Agency

LOS ANGELES—Irv Dinkin, longtime vice president with CMA here, breaks with the agency next week to set up a customized tour service here that could shake the traditional one-night booking concept.

Dinkin intends to operate with only himself and a very small staff in tailoring tours for acts, offering a "flexible rate of commission that could fluctuate from five to 20 percent depending on bis estimated overbead for setting the tour.

DINKIN

Dinkin points out that more and more act managers are resisting the minimum three-year agency tie, preferring the greater liberty of setting their own deals for personals, pictures and television. Dinkin will operate nationally out of the one office here at the start. He said he already has several interested acts which he will announce soon.

Dinkin was with Willard Alexander, New York, for 14 years until 1963, when he joined General Artists Corp., which is now GAC. He moved to the coast in 1967.

He also intends to act as a consultant for college talent buying departments. During the past decade, he has worked closely with campus tours.

Alpert Back In Live Tour

LOS ANGELES—Herb Alpert, leader of the original Tijuana Brass and, since 1969, primarily involved with the administration and development of A&M Records, his label venture with Jerry Moss, will return to live performing in April following the mid-March release of a new Alpert LP.

The tour begins April 19 at Harrah's in Lake Tahoe. During his recording career, Alpert sold some 45 million albums before his withdrawal from records five years ago.

Signings

Jack Bruce, former member of the rock group **Cream,** has signed a recording contract with RSO Records. **Bruce** will begin work on his first RSO album this month at the Record Plant in Los Angeles. Bruce has composed new material for the LP with his "Sunshine of Your Love" and "White Room" partner, **Pete Brown.**

Richard and Linda Thompson have signed a long-term worldwide recording contract with Island Records in London. Richard Thompson was a founding member of **Fairport Convention** and, since departing that group, released one solo album here on Warner Bros.; his wife is the former Linda Peters, who has recorded with Thompson, with **Sandy Denny** and with the **Bunch.** Their first album as a duo will be released in the U.K. this month, with U.S. release to follow at a later date. . . . Polydor Inc. has signed the **Angels** to an exclusive recording contract. Group scored in 1961 with the No. 1 record, "My Boyfriend's Back" on Smash The Angels first single for Polydor, produced by **Charles Calello** and **Richard Landis,** is titled "Poppa's Side of the Bed." Record ships this week.

TYA Tour Of U.S. Set

NEW YORK—Premier Talent here has set a one-month U.S. concert tour for Ten Years After, Columbia Records act. At least 21 cities are on the schedule, which kicks off in Boston in mid-May and will continue through mid-June.

One-nighter tour will also include two dates each in Boston and San Francisco, as well as a headliner show at Radio City Music Hall here.

Band is currently working on a new LP, expected to ship prior to the tour, while leader Alvin Lee is also working with Mylon LeFevre on a follow-up to their Columbia album as a duo.

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AD DEADLINE: APRIL 12

Talent in Action

STEPHEN STILLS MARIA MULDAUR
Carnegie Hall, New York

When Steve Stills and Manassas played New York last year, the sound of the big group was muddled and their music was directionless. This time out, with Stills working as part of a sextet including percussionist Joe Lala of Manassas and drummer Mum Kunkel, the sound was still inexcusably fuzzy, but Stills' musical direction proved better defined. The different phases of his career, from the Buffalo Springfield and C S N & Y to more recent stints as a solo performer, were all brought to light as represented by material ranging from "Pretty Girl Why" to "Wooden Ships" and "Love The One You're With."

Stills appeared to be more relaxed fronting his group this time, and showed both dynamism and dexterity during a short acoustic set during which he sat under a single spotlight, surrounded by a half-dozen guitars, and treated the audience to some ballads, blues and even a Beatles number. When the group returned after a short intermission, Stills alternated between guitar, organ and piano, playing several new songs, but mostly dishing out the favorites that the audience wanted to hear, from his Atlantic recordings, ending with "Bluebird" and encores of "49 Reasons/For What It's Worth" and "Find the Cost of Freedom."

Maria Muldaur, an extremely talented performer, enraptured the audience with a charming stage presence and a lucid voice. She displayed a firm grasp of her material, which ranges in style from the haunting "Midnight at the Oasis" and Billie Holiday's "Lover Man" to "Don't You Feel My Leg." Her debut album was released by Warner Bros. Records. **BARRY TAYLOR**

TONY BENNETT/ COUNT BASIE
Miami Beach Auditorium, Miami Beach, Fla.

Tony Bennett and Count Basie are the classic example of togetherness as they were in concert at the Miami Beach Auditorium. The show was programmed with selections that satisfied the tastes of the 3800 sell-out audience.

Basie is still the Gibraltar when it comes to the Big Band sound, swinging tastily, soothingly in his own style. The unique showmanship of Sonny Payne on drums proved to be the dynamo behind this professional, mature aggregation. A noticeable addition to the band was international famous tenor saxophonist Jimmy Forest, who wrote "Night Train." And, of course, trombonist Al Grey, when featured in a "blues in G" thing, exhibited his masterful technique and the warmth of his soul.

After the first half, which was all Basie, talented Tony Bennett pulverized the house with a variety of effective arrangements with the Basie band and a Miami string section of 14. There was the usual thunderous response to his many hits including "Just in Time," "If I Ruled the World" and "San Francisco," as well, as to newer tunes—"Something" and "My Love." The results—Bennett could hardly get off stage, for the audience made a mad dash toward him with roaring sounds of approval. **SARA LANE**

FARON YOUNG
Palomino, Los Angeles

Few country artists can lay claim to both longevity in the business and consistent hit offerings, but Faron Young (Mercury) is one who has an trouble staking his claim in both territories.

Young's rich voice has lost little since his first chart record, more then 20 years ago, and he displayed this voice as well as a marvelous sense of humor and a fine talent for picking material during his recent stay here. From classics such as "Live Fast, Love Hard, Die Young" to "Hello Walls" to "It's Four in the Morning," he treated the audience to a fine selection of his greatest hits. At the same time, he mixed in a moving ballad about his little girl, a takeoff on rock which turned into an interesting version of "Proud Mary" and a series of imitations of stars such as Eddy Arnold and Webb Pierce. He told the crowd that his bassist "was so lazy he married a pregnant girl" and grabbed a camera from a young admirer and shot her picture, explaining, "Now you know how I feel." Though he jibed back and forth with the crowd, he really didn't insult anyone.

Young has had his share of pop hits, but he is first and foremost a country artist. And while a lot of young blood has entered the country field recently, he showed during his one night stand here just how much of a talent he really is and just why he has remained a top attraction for the better part of two decades. **BOB KIRSCH**

CHARLIE RICH TOM T. HALL BILL MONROE
Felt Forum, New York

It took him two decades to do it, but Charlie Rich is at last receiving the kind of recognition he's deserved for so long. With representation on the pop/country charts via three labels (his current, Epic, and his former, RCA and Mercury), Rich is performing songs from the vaults of material recorded for each. You'll find Rich in two bags, the early rockabilly and blues found on his mid-fifties releases for Sun Records, such as his own "Lonely Weekends," and his present styles, the smooth country ballad as represented by the Epic smashes, "Behind Closed Doors," "The Most Beautiful Girl" and now, "A Very Special Love Song." Rich also unearthed his RCA hit, "There Won't Be Anymore."

His deep, expressive southern baritone, coupled with a funky, rolling piano style, makes Rich a varied performer, one with feeling and control over everything he sings. Seated at the piano for all but his last number, "Dance of Love," the Silver Fox only performed a short 35 minute set, a fact which disappointed many of his fans.

Second-billed was Mercury's Tom T. Hall, the singing storyteller. Unfortunately, Hall told more stories than he sang songs. At times whimsical and at other times embarrassing, Hall, nonetheless, possessed a certain earthy, relaxed charm which kept his audience with him all the way. His songs, such as the recent "I Love," contain a universal appeal as sung in his servicable story-teller's voice.

The longest set was afforded MCA's Bill Monroe and his Bluegrass Boys, who opened this second volume of the "Country in New York" series. Monroe was in strong voice and fine spirits for this outing, generating audience participation on almost every number. From his standard "Blue Moon of Kentucky" to the more traditional, "Mule Skinner Blues," the Monroe band of fiddles, guitars and banjos prompted wild abandon as several audience couples proverbially danced in the aisles. **PHIL GELORMINE**

ROSLYN KIND
Flamingo Hotel, Las Vegas

Standing in the shadow of her half sister Barbra Streisand could be a handicap. However, Ms. Kind has several positive qualities which make her a natural for a nightclub crowd, a pretty face, charming personality and a throaty, sexy voice.

She opened her 45 minute set with "Corner of the Sky" and kept the show mostly up-beat. Her forte is the quality, up-beat song which can show off her vivacious personality as well as her voice. She did, however, offer a very effective reading of Paul Anka's "I'm Not Anyone." She has an enormous potential and has signed a long term Hilton contract. She was well received by the audience.

Tony Barbieri on piano, Oreg Poree did arrangements and conducted the Jimmy Muldore Orchestra.

LAURA DENI

PETER DUCHIN SUSAN PILLSBURY
Town Hall, New York

A last minute streamer campaign by a headlined Peter Duchin succeeded in filling Town Hall well beyond its usual modest capacity for the Interludes, a late afternoon series designed for folks who've just left the office. Oddly, the real focus of the show was on Susan Pillsbury, a promising and distinctive young writer and performer whose first disk was recently released on the Famous-distributed Sweet Fortune label, still more surprising, Ms. Pillsbury managed to connect effectively with a crowd much older than her most logical audience.

Still, the decision to place a performer so inexperienced—this date marked her third

(Continued on page 24)

New on the Charts

DOROTHY NORWOOD
"There's Got To Be Rain In You Life (To Appreciate the Sunshine)"—88

With a new label, Atlanta's GRC, gospel star Norwood is making a strong bid for Staples-like crossover success. She wrote this direct, sincere ballad herself and it has that basic universal message with gospel-pop-MOR qualities which has been so successful for the Staples. Featuring her rich contralto, the Dorothy Norwood Singers had five albums on Savoy in 10 years and opened the 1972 Rolling Stones tour. Contacts are Queens Booking and Jason Management of Atlanta.

HEARTSFIELD
"Music Eyes"—99

Popular regional Chicago group signs with hometown label, Phonogram, and hits chart with first single. It's a cheering climax to several years of struggle and deprivation. "Music Eyes" is prototype of group's clean, sophisticated country-rock sound, lyrics are hymn to healing pop. Group is named after main singer J.C. Heartsfield. But four of six members share leads vocals and most of the members write songs. Jay McLaughlin of Chicago is their manager and booking is by ATI.

(Continued on page 24)

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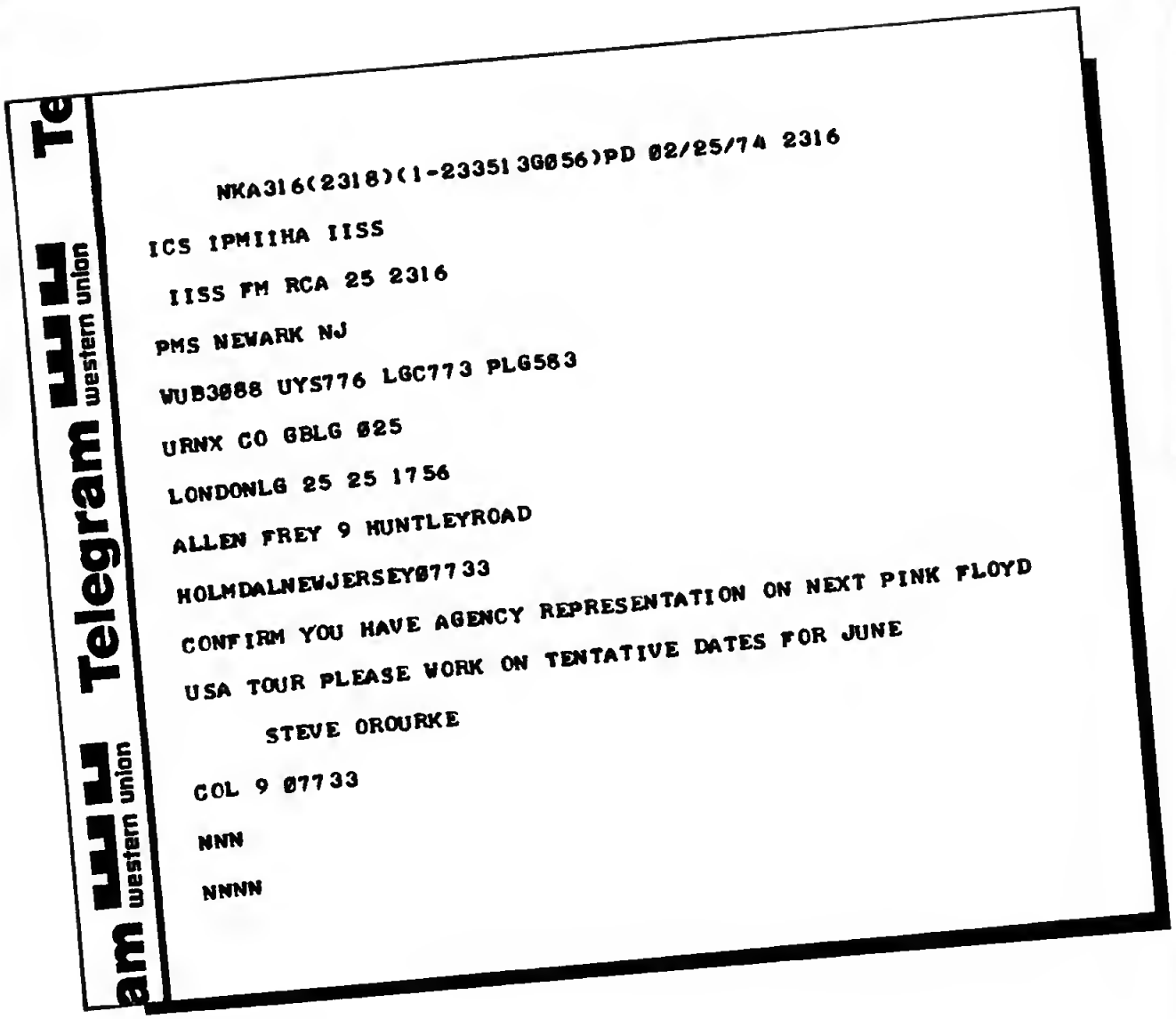

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Studio Track

By SAM SUTHERLAND

Out in Los Angeles, the **Record Plant** last week bosted a rather off-the-wall affair bonoring one of the more marginal inside jokes among the pantheon of top rockers. The **Jim Keltner** Fan Club—first alluded to publicly on **George Harrison's** last album, wbere potential members were asked to submit undressed envelopes—celebrated its first birthday at the Plant by way of some ebullient jamming in Studio C.

Helping Keltner out on drums were **Richard Starkey** and **Moose Johnson,** with Starkey's old teammate **John Lennon** among the guitarists. Also on guitar were Mare **Benno** and **Jesse Ed Davis,** wbile **Rick Grech** played bass, **Bobby Keys** turned up on sax, **Gene Clark** offered some vocals, **Joe Vitale** played flute and **Mal Evans** added percussion.

The plant emphasized the role played by Studio Instrument Rentals, who provided all the equipment on very short notice.

Also at the Plant, with a more formal project at hand, is **Jack Bruce,** now signed to RSO (see Signings) and working on bis first solo LP since "Harmony Row," released some three years ago. Producing the set with Bruee is **Andy Johns,** who is engineering the sessions. Bruee's companions thus far include guitarist **Steve Hunter,** who's worked in the past with **Alice Cooper** and **Lou Reed,** and tbe stars' star, **Jim Keltner.** Collaborating with Bruce on the material is **Pete Brown,** longtime partner whose lyrics spiced "Sunshine of Your Love" et alia.

Meanwhile, **Stevie Wonder** bas continued using the Plant, working on material that will hopefully surface on vinyl soon.

* * *

From **Bill Robinson** at **Sunset Sound Recorders** in L.A. comes a brief progress report on that room's new console and a glimpse of current sessions. Robinson reported that the console is still under construction, at present about 60 percent complete and targeted for operation after April 1. Most other modifications to the studio have been completed, so that the activity is now centered in the control room.

Despite those modifications, the room bas chalked up some recent sessions, among them two projects engineered and produced by **David Anderle.** Anderle is working with **Kris Kristofferson,** assisted by **Brian Dail Armi** and **Kent Nebergall,** and also with Mrs. Kristofferson, **Rita Coolidge,** working on ber next solo outing. Nebergall is assisting on that project.

Meanwbile, arranger **Nick de Caro** bas turoed performer, recording his first LP for Blue Thumb with **Tommy LiPuma** producing. **Al Schmitt** is engineering, with **Reed Stanley** and Nebergall assisting. . . . Stanley is engineering sessions with **Wings' Irvin Write,** being produced for Attaboy Productions, with Nebergall again assisting . . . and **Bernie Taupin** is producing sessions with **Hudson** for Rocket Records and MCA. **Wayne Dailey** handled the console on those dates.

* * *

It's been a while since this column bas reported on activities at **Sound Exchange Studios** in New York. Some shifting of personnel has occurred there, with **Skip Juried,** who worked there some years back, now returned as chief engineer.

Since Juried's arrival some eight months ago, the room has developed some new production relationships, notably with Chess Records' **Esmond Edwards,** who has brought in **Bo Diddley, Chuck Berry, Etta James** and **Sonny Stitt** to see the room and try it out. **Ben Vereen** has also been in, working on a film score, as has **Billy Vaughn,** recording there with producer **Bob Mercey** for Paramount.

Writer **Danny Meehan** was also in, and the studio is trying to broaden its trade further through a beavier ad jingles schedule. Even **Mason Reese** was in.

* * *

Down in Winter Park, Fla., **Bee Jay Recording Studios** bas been busy with sessions for writer **Bill Lynch,** who surfaced awhile back as one half of **Salt and Pepper** on sides cut for Atlantic and later Epic. Lynch is now working on new material and seeking a new contract.

Producer **Eric Schabacker,** Bee-Jay's in-house kahuna and studio president, also reports that two tracks from **Leonard Shively's** forthcoming LP, produced at Bee-Jay earlier this year, are being released regionally on Immunity. Schabacker and the band are still seeking national release for the album.

Incidentally, Bee-Jay proved tonic to Billboard's Ron Willman and Jim Melanson during their recent sojourn in central Florida to work on the forthcoming Florida special issue.

Creative Trends

Belkin: Midwest's Concert Mogul

By NAT FREEDLAND

LOS ANGELES—In the Midwestern U.S. Mike Belkin's name is synonymous with major rock concert promotions. In 1973, Belkin's 320 concerts grossed $8 million. His company is a major force in bringing today's musical stars to the biggest markets between Chicago and the West Coast, Cleveland, Cincinnati, Milwaukee, Minneapolis and St. Louis

Belkin began nine years ago, bringing in the New Christy Minstrels as a promotional show for his suburban Cleveland clothing store. The idea of promotional concerts for big clothing outlets bad begun catching on in Ohio at the time And second-generation clothier Belkin soon found more profit and enjoyment in the just-starting rock concert field than in the family business. (However, be kept control of the clothing stores for several years until music demands took too mueb of bis time.)

The tall, slender, moustacbioed impresario has branched out to management and production, like so many other successful promoters. He tonk on management of the James Gang when they were making $80 a night around Cleveland and in 1971 the group grossed $1.2 million.

Also now managed by Belkin are the Mike Quatro Band, plus a new group called Rainbow Canyon being produced by James Gang drummer James Fox.

Produced "Mnrning After"

For production, Belkin partnered with former MCA producer Carl Maduri. And their company is responsible for Maureen McGovern's gold "The Morning After."

It is, however, in the field of concert promotion where Belkin maintains overpowering regional dominance. "It's getting twenty times harder to make the same amount of money," be said. "Our bigbest-grossing year was 1973, but the year before we made higher profits with a gross of $2½ million less."

Belkin says that bigber artist demands are squeezing promotion profits. "Our major attractions usually get 85 to 90 pereent of the gross," he said. "However, we try to get more than one date if we're booking, paying 90 percent."

On the positive side, Belkin feels that stars are far more professional and reliable now Worries about cancellation of a date for non-legitimate reasons are practically a thing of the past. He finds sound and lighting far more effective in concert now and credits the acts with insisting on only the best.

Fewer Names Draw

"The reason that concert promotion is getting more difficult is that there are fewer acts big enough to fill a large arena," be said. "And these stars now tour every 18 months instead of two or three times a year. So the few sellout drawing names can demand and get highest money."

Belkin Productions has a staff of nine, including two full-time stage technical supervisors. Their 1973 phone bill was $42,000.

Belkin feels it is vital for the concert promoter to accept the responsibility of building new acts. "If we don't belp create the attractions of tomorrow we won't have any sbows to book," he said.

A recent example of the Belkin policy was his booking of England's critic-lauded Genesis on their first U.S. tour to a 3,000-seat Cleveland hall. "We sold 2,300 seats and didn't lose money, but I expect Genesis built the foundation for selling more tickets next time around. The J. Geils Band is now a headliner in this area after four supporting appearances."

Belkin feels kids will continue going to large auditoriums because they want to see concerts, and their favorite artists generally shun more intimate halls in order to make more money. He also predicts 1974 as a year of change to even more theatrical types of concert presentation.

"One reason I still find pleasure in concert promotion is that I've been fortunate to accumulate enough funds so that I don't have to prostitute myself by dealing with bums," he said. "I bave turoed down lucrative dates from performers who gave me an unreasonably bard time the first time we booked them."

Talent in Action

• Continued from page 20

live engagement and first on a concert stete—seems perplexing. Much of Ms. Pillsbury's appeal lies in her freshness, a quality that echoes throughout her often haunting material, but her lack of experience in larger veaues and understaadable lack of confidence before a crowd of this nature both point to the need for added performance at the club level, where added intimacy would obviously reward both listener and artist.

To her credit, the young writer quickly rose to the occasion, startiag with a lissome "Brown Eyes" and moving on to evocative vignettes ("Joe and Luther") and some of the most feeling yet delicate of religious statements ("Heaven," a wistful triumph). Backed by veteran bassist Richard Davis and guitarist Jay Berliner, she emerged a surer and more effective performer, whose supple voice and delicate intonation, proved irresistible

As for Peter Duchin's opening set, some sturdy chestauts were offered along with several piquaat and swiagiag Duchia originals, formiag a warm and relaxed setting for a concert series which, in its scheduling and modest pricing (tickets are priced at around $2, with reasoaably priced driaks available before hand in the lobby), seems a remarkably sane and innovative concept for midtown

SAM SUTHERLAND

New on the Charts

• Continued from page 20

MIKE OLDFIELD
"Tubular Bells"— 31

The tinkling outerspaee instrumental has been heard by millions as main theme for the year's hottest film, "The Exorcist." Previously, it has been a section of a strange and critically-acelaimed LP of the same title The very young English classical rock prodigy plays all instruments on his LP-length suite, thus requiring 274 overdubs and about 2,000 "punch-ins." Oldfield literally lived at Manor Studio for nine months while completing the album. Englisb label is Virgin and "Bells" is released in the U.S. by Atlantic.

MARIA MULDAUR
"Midnight At the Oasis"—83

Her sweetly powerful voice first came to prominence with the Kweskin Jug Band. Now her long-awaited Waroer solo album is a delight of clever contemporary use of 30ish camp. The hit single with its surreal Valentino Sheik-movie storyline has bypnotic Dan Hicks type of gonfiness and sterling production. Muldaur has been turning on nitery reviewers all over the country these past months. Representation by BNB Associates, L.A. Kudos to Warner for sticking bebind the single while the LP ("Maria Muldaur," now 67 was on the chart for 23 weeks before "Midnight" broke.

M.F.S.B.
"TSOP"— 1

What do all these initials mean? It means a thoroughly infectious upbeat instrumental witb several memorably catchy themes, for one thing. More specifically, M.F.S.B. means Mother, Fatber, Sister, Brother and this is the name adopted by those anonymous wizards of Philadelphia, the 10-member studio rhythm section of writer-producers Gamble & Huff. "TSOP" is abbreviation for "The Sound of Pbiladelpbia" and has been beard by millions of TV viewers as the theme of "Soul Train." Management is of course by the Gamble-Huff-Bell corporate complex, although there are yet no plans to pull the boys out of the studio and onto the road.

BILLY JOEL
"Piano Man"— 27

It took some three months of dogged promotion by Columbia to get the writer-singer-pianist's first single on their label charted. But their faith is repaid as the album of same title jumped 25 chart positions in a week. "Piano Man" has something of the sound and wide lyrical scope of "Mr. Bojangles" as it delves into the illusions sustaining the lives of an obscure piano bar's patrons. Joel is booked by IFA and managed by Jan Troy of Los Angeles.

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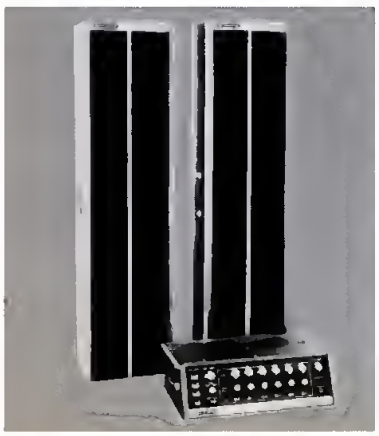
Paul Anka carries sound insurance.



Paul is a true one-of-a-kind on the contemporary music scene. What performer today could write such pop classics as "My Way" and "Jubilation" —and then perform them with a song style and stage presence that's known and loved from Caesars Palace to San Juan? Small wonder that Paul takes vocal sound systems seriously, and no matter where he appears, the system he takes is the Shure Vocal Master. Even though he can afford any system made, he carries and uses the Vocal Master, even in preference to costly built-in "house systems." Why? Because the Vocal Master gives him recording studio control over live performances . . . because the control console provides ease of operation and feedback control . . . and because it is expandable to provide enough amplification and power to cut the largest showplaces down to size. Added to all these features is reliability that's already legend among professional entertainers: Write:

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Campus News

What's Happening

By SAM SUTHERLAND

This week's campus airplay is based an playlists from student-operated stations in the U.S. and Canada including:

WRHA-AM, U. of Akron, Ohio, Willie Ticknor
WBRS-FM, Brandeis U., Waltham, Mass., Lisa Karlin
WBCR-AM, Brooklyn College, Brooklyn, N.Y., Allen Goldman
KALX-FM, U. of California, Berkeley, Pelzel & Ruby
KSUL-FM, Callfornia State U., Long Beach, Bob Haxby
WFIB-AM (WGUC-FM), U. of Cincinnati, Ohio, Ellen Roberts
WGSU-FM, State U. College at Geneseo, N.Y., John Davlin
WJMD-AM, Kalamazoo College, Kalamazoo, Mich., John Kerr
WKCO-FM, Kenyon College, Gambier, Ohio, Chris Zingg
WCBN-FM, U. of Michigan, Ann Arbor, Ross Ojeda
WEAK-AM, Michigan State U., East Lansing, Jeff Smith
KSLU-AM, St. Lawrence U., Canton, N.Y., Michele Cloutier
WAER-FM, Syracuse U., Syracuse, N.Y., George Gilbert
WAYN-AM, Wayne State U., Detroit, Frank Angelucci
WSRM-AM, U. of Wisconsin, Madison, Saul Spivack

* * *

JAN AKKERMAN, Tabernaket, Atco (LP): KSLU-AM
BRIAN AUGER'S OBLIVION EXPRESS, Straight Ahead, RCA (LP): WFIB-AM, WAER-FM
KENNY BARRON, Sunset To Dawn, Muse (LP): WGSU-FM
BIG STAR, Radio City, Ardent (LP): WBCR-AM, WEAK-AM, KSLU-AM, WAER-FM, WAYN-AM
BISCUIT OAVIS, Playing on the Moon, Amsterdam (LP): WBCR-AM
BUTTS BAND, Blue Thumb (LP): WEAK-AM
CARAVAN, For Girls Who Grow Plump In The Night, London (LP): WRHA-AM
PAPA JOHN CREACH & ZULU, Playing My Fiddle For You, Grunt (LP). KSLU-AM, WAYN-AM
DOOBIE BROTHERS, What Were Once Vices Are Now Habits, Warner Bros. (LP): WFIB-AM
BOB DYLAN, Planet Waves, Asylum (LP): WJMD-AM, WKCO-AM, WSRM-AM
GALLAGHER & LYLE, Seeds, A&M (LP): WBRS-FM
HENRY GROSS, A&M (LP): WGSU-FM
PAUL HAMPTON, Rest Home For Children, Paramount (LP): WCBN-FM
NEIL HARBUS, Harbus, Evolution (LP): WCBN-FM
FREDDIE HUBBARD, Keep Your Soul Together, CTI (LP): KALX-FM
HUMBLE PIE, Thunderbox, A&M (LP): WRHA-AM
MARGIE JOSEPHS, Sweet Surrender, Atlantic (LP): WBRS-FM
LEO KOTTKE, Ice Water, Capitol (LP): WSRM-AM
GORDON LIGHTFOOT, Is There Anyone Home, Reprise (LP cut, Sundown), WEAK-AM
LINDISFARNE, Rolt On, Ruby, Charisma (LP, Import): WKCO-FM
LOVE, TOGETHERNESS & OEVOTION, A&M (LP): KSUL-FM
MANFREO MANN'S EARTH BAND, Solar Fire, Polydor (LP): WAYN-AM
MARSHALL TUCKER BAND, A New Life, Capricorn (LP): WBCR-AM, KALX-FM
KATHI McDONALD, Insane Asylum, Capitol (LP): WFIB-AM, WAER-FM
JONI MITCHELL, Court and Spark, Asylum (LP): WJMO-AM, WKCO-FM, WSRM-AM
MOUNTAIN, Twin Peaks, Columbia/Windfall (LP): WFIB-AM, WSRM-AM
ELLIOTT MURPHY, Aquashow, Polydor (LP) WBRS-FM
GRAHAM NASH, Wild Tales, Atlantic (LP): KSUL-FM
NATIONAL LAMPOON, Missing Watergate Tapes, Banana/Blue Thumb (LP) KALX-FM
STU NUNNERY, Evolution (LP): WRHA-AM
ANN PEEBLES, I Can't Stand The Rain, Hi (LP): KALX-FM
RARE BIRD, Somebody's Watching, Polydor (LP): WGSU-FM
LOU REED, Rock'n'Rolt Animal, RCA (LP): WBRS-FM, WAYN-AM
LtNOA RONSTAOT, Oifferent Drum, Capitol (LP): WAYN-AM
TOOO RUNDGREN, Todd, Bearsville (LP): WBRS-FM, WAER-FM
TOM SCOTT & THE L.A. EXPRESS, A&M (LP): KSUL-FM
SEALS & CROFTS, Unboro Child, Warner Bros. (LP): WRHA-AM
SOFT MACHINE, Seven, Columbia (LP): WJMD-AM
STATUS QUO, Hello, A&M (LP): WFIB-AM
STRAWBS, Hero & Heroine, A&M (LP) WGSU-FM, KSLU-AM, WSRM-AM
LEON THOMAS, Full Circle, Flying Dutchman (LP): WAER-FM
McCOY TYNER, Enligbtenment, Milestone (LP): WJMD-AM
DANIEL VALOEZ, Mestizo, A&M (LP): WCBN-FM
OAVIO WERNER, Whizz Kid, RCA (LP) WCBN-FM
JOHNNY WINTER, Saints & Sinners, Columbia (LP): KSUL-FM, WEAK-AM

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Loyola as Network Co-Op Hub Urged

By EARL PAIGE

CHtCAGO—Students at several different Midwest colleges have initiated proposed "network" cooperation using Loyola University's station operations at WLUC-AM, as a base. The movement follows Loyola's recent conference here, where the programmers involved in reviving support for college networks met during a seminar on the subject.

Excbanging programming ideas, both through meetings and tape exchanges, is the baute aim of the fledgling cooperative, which hopes to sustain momentum through a more modest organization than that attempted by the Michigan stations comprising the original MtCRA (Michigan Inter-Collegiate Radio Association) project during the past two years.

Ouring the Feb. 16 seminar which eparked the new interest, Jonathan Lehrer of the Loyola staff and Richard Nelson of Northwestern U.'s WNUR-FM pushed for immediate exchange of names and other data before the meeting on networks broke up With most delegates in another meeting scheduled at the same time, only 20 attended the network session, hut among those was Stu Goldberg, one of the prime movers behind the MICRA project as a staff member of WCBN-FM at the U. of Michigan in Ann Arbor

Also pledging belp at the network meeting was Dr. Sammy R. Oanna of the Loyola staff. Goldberg, in noting why MICRA failed to achieve all it set out to do, mentioned the student turnover problem and the need for faculty involvement. Oanna, of course, has been a guiding figure in Loyola's radio conferences and proposed the new cooperation effort as a way to continue conference efforts year-round.

Admitting that MtCRA goals may bave been too lofty, Goldberg said they at one time included regional sales coordination, dissemination of news feeds, a coordinated effort to reach record companies and even job placement following graduation.

While MICRA continues, il was noted that the present organization is much looser.

As for the turoover in campus radio personnel, Goldberg said "Just maintaining my card file on 31 stations became an impossible task."

School Visits

Goldberg noted that one of the more productive aspects of the MtCRA project was the increase in periodic visits to other campus stations, via open houses sponsored at those operations. The plan called for eix meetings at six different schools over the period of a year. The meetings were held over a weekend, with one or two topics set for discussion, and local professional people frequently involved.

The school visits were part of MICRA's formal constilution, which Goldberg defended as a key necessity that had not been overly rigid in form. Central to the visiting idea was the need to overcome the individual etation'e isolation in terms of college radio as a medium.

At the meeting's conclusion, delegates were planning to organize a provisional co-operative through the directory of names assemhled at the meeting An open house is expected to be held soon to further explore that union.

Billboard SPECIAL SURVEY for Week Ending 3/9/74
(Published Every Two Weeks)

Billboard Best Selling Jazz LP's®

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	t	13	**HEAD HUNTERS** Herbie Hancock, Columbia KC 32731
2	2	t5	**SPECTRUM** Billy Cobham, Atlantic SD 7265
3	5	23	**DON'T MESS WITH MR. Y.** Stanley Turrentine, CTi 6030
4	6	42	**SWEETNIGHTER** Weather Seport, Columbia KC 32210
5	3	50	**BLACK BYRD** Donald Byrd, Blue Note HN LA047 F (United Artists)
6	4	27	**2** Deodato, CTI Q 6029
7	15	tt	**LAND OF MAKE BELIEVE** Chuck Mangione, Mercury SRM 1-684 (Phonogram)
5	11	11	**UNSUNG HEROES** Thu Crusaders, Blue Thumb BTS 6007
5	7	31	**SOUL BOX** Grover Washington, Jr., Kudu KU-1213 (CTI)
10	10	11	**HYMN OF THE SEVENTH GALAXY** Chick Corea, Polydor PD 5536
t1	5	38	**YOU'VE GOT IT BAD GIRL** Quincy Jones, A&M SP 3041
12	5	33	**SUPERSAX PLAYS BYRD** Supersax, Capitol ST 11177
13	12	17	**CHAPTER ONE: LATIN AMERICA** Gatu Barbieri, Impulse AS 9248 (ABC)
t4	13	21	**TURTLE BAY** Herbie Mann, Atlantic SD t642
15	15	50	**LIGHT AS A FEATHER** Chick Corea, Polydor PD 5525
t6	28	9	**BLACK EYED BLUES** Esther Phillips, Kudu 14 (CTI)
17	17	13	**CONCERT IN JAPAN** John Coltrane, Impulse AS 9246-2 (ABC)
15	20	7	**GIANT BOX** Don Zebesky, CTI 6031 32
15	t5	t5	**BIG BAD JUG** Genu Ammonds, Prestige PR 10070 (Fsatasy)
29	21	23	**BODY TALK** George Benson, Q 6033 (CTI)
21	22	11	**MR. BOJANGLES** Sonny Stitt, Cadet CA 50029 (Chess/Janus)
22	23	27	**CLOSEN TO IT** Brian Auger's, Oblivion Express, SCA APLI 0140
23	32	7	**REVELATION** Doug Carn, Black Jazz 510D 16 (Dvation)
24	35	5	**LAYERS** Les McCaan, Atlantic SO 1646
25	37	5	**WILDFLOWER** Hank Crawford, Kudu 15 (CTI)
29	26	7	**VILLAGE OF THE PHAROAHS** Pharoah Sanders, Impulse AS 9254 (ABC)
27	33	9	**2 GENERATIONS** Dave Brubeck, Atlantic SD 1645
29	39	5	**BRIGHT MOMENTS** Rahsaan Roland Kirk, Atlantic SD 2-507
29	24	58	**PRELUDE** Deodato, Q 6021 (CTI)
30	–	1	**E.H. IN THE U.K.** **(Eddie Harris London Sessions)** Eddie Harris, Atlantic SD 1647
31	30	5	**HORN CULTURE** Sonny Rollins, Milestone M 9051 (Fantasy)
32	–	1	**BLACK 'N' BLUES** Bobbie Humphreys, Blue Note SN LA t42-F (United Artists)
33	36	5	**I AM SONG** Cleo Laine, SCA LPLI 5000
34	–	1	**KOOL JAZZ** Kool 6 The Gang, De-Lite DEP 4001 (P I P)
35	t4	15	**SUPERFUNK** Funk, Inc., Prestige P 10071 (Fentasy)
36	t6	52	**SECOND CRUSADE** The Cruseders, Hlue Thumb BTS 7000 (Famous)
37	29	3t	**'73** Ahmad Jamal, 20th Century TC-417
38	–	1	**VIRGO RED** Roy Ayres 6 Ubiquity, Polydor PD 6016
39	27	t3	**OOOH, SO GOOD 'N BLUE** Taj Mehal, Columbia KC 32600
40	29	7	**KEEP YOUS SOUL TOGETHER** Freddie Hubbard, CTI 60036

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Jukebox Programming

IRISH 45:

Programmer Rips Lag Of Novelty Records

By ANNE DUSTON

ROLLING MEADOWS, Ill.—The lack of concern by record companies to novelty records for jukebox play was pointed up by Bob Hesch, A&H Entertainers, Rolling Meadows, Ill., with difficulties of finding Irish records for St. Patrick's Day March 17.

"The records come out one or two weeks before the holiday, and that is not enough time to bear before buying. If they do come out sooner, they are impossible to find," Hesch stated, describing his trouble in locating Leprechaun records that were listed by Star Title as early as February 9, but repeated calls to Chicago distributors have drawn a blank on where to buy them as long as a month later. The Leprechaun label lists seven titles by Charlie Taylor, including "Scottish Soldier," "Off To Dublin," "Danoy Boy," and "God Save Ireland." "Here's one label that came out early, but we can't find it," Hesch said.

Irish records are most popular in taverns where a spontaneous party spirit occurs on the 17th. Hesch averages three or four Irish songs per location, with the most popular being "MacNamara's Band," "Danoy Boy," Naoey Whiskey," "Isn't It Grand, Boys," "Whiskey Do a Sunday," "Galloway Bay," and artists like the Clancy Brothers, the Irish Rovers, and Bing Crosby. Some locations want as many as they can get.

Some taverns, be said, with Irish clientele, like to keep the records on all year, but most are removed within two weeks. They are placed in locations a week before the holiday.

"The best records are the ones with a lot of movement, and we'd like to get real Irish music, but they are hard to find, and cost more than regular issues," Hesch said.

What's Playing?

A weekly programming profiled of current and oldie selections from locations around the country.

AKRON, OHIO: COUNTRY PURCHASES

Linda Wycoff
Bell Music Co., Inc.
533 W. Market St. 44303
(216) 253-9171

"Honky Tonk Night Time Man," Merle Haggard, Capitol 3829
"Mama's Got The Know How," Doug Kershaw, Warner Brothers 7763
"Baby Doll," Barbara Fairchild, Columbia 45988
"Saxophones," Jimmy Buffett, Dunhill 4378
"Some Things Never Change," Ray Price Columbia 46015
"Rainy Night In Georgia," Hank Williams, Jr., MGM 14700

CHICAGO: SOUL PURCHASES

John Strong
South Central Music Co.
4306 S. Martin Luther King Dr.
(312) 285-3840

"The Sound of Philadelphia (Soul Train Theme)," MFSB, Philadelphia International 3540
"Lookin' For A Love," Bobby Womack, UA 375
"Best Thing That Ever Happened To Me," Gladys Knight and the Pips, Buddah 403
"We're Getting Careless With Our Love," Johnnie Taylor, Stax 0193

NORTH BEND, NEB.: POP PURCHASES

Maxine Bolt
Kort Amusement
418NW 10th St., Box 27
(402) 652-8187

"River's Too Wide," Jim Mundy, ABC 11400
"Free As The Wind," Engelbert Humperdinck, Parrot 40077
Spinners
"Sunshine On My Shoulder," John Denver
"Seasons In The Sun," Terry Jacks
"I Love," Tom T. Hall
"My Sweet Lady," Cliff DeYoung
"Boogie On Down," Eddie Kendricks
"Midnight Rider," Gregg Allman

SELMA, ALA.: SOUL PURCHASES

Jackie Stokes
Barnes Music Co., Inc.
132 Washington St. 36701
(205) 874-8203

"This Sound Of Philadelphia (Soul Train Theme)," MFSB, Philadelphia International 3540
"Keep It In The Family," Leon Haywood, 20th Century 2065
"Lookin' For A Love," Bobby Womack, UA 375
"Just Don't Want To Be Lonely," Main Ingredient, RCA 0205
"Goin' Down Slow," Bobby Blue Band, Dunhill 4379

TOMS RIVER, N.J.: MIXED PURCHASES

Anthony Storino
Barbara Karker
S&S Amusement Co., Inc.
1201 Lakewood Rd. 08753
(201) 349-6006

Pop
"Harmony," Elton John MCA 40198
"Jet," Paul McCartney/Wings, Apple 1871
"Mockingbird," Carly Simon
"Sunshine On My Shoulder," John Denver
Soul
"Lookin' For A Love," Bobby Womack, UA 375
"I Just Can't Get You Out Of My Mind," Four Tops, Dunhill 4377
"Sexy Mama," Moments
Country
"A Very Special Love Song," Charlie Rich, Epic 11091
Easy Listening
"You Will Be My Music," Frank Sinatra, Reprise 1190

When Answering Ads . . . Say You Saw It In Billboard

Latin Music

Latin Scene

NEW YORK

News from TR Records has **Jimmy Sabatar** signing a label pact for an album deal. Long-time member of the **Joe Cuba** group, Sabatar will begin recording work shortly. Also at TR, **Cindy Rodriguez**, Tito's daughter, has just completed her first recording. Upcoming plans call for her to go on the road, performing in the New York, Puerto Rico, Miami, Chicago, and Los Angeles markets. . . . At Caytronics Corp., plans for increased television advertising have been put in motion. With the first sixty-second spot already on the market, spotlighting **Saodro** (Caytronics), the **Latin Dimensions** (Mericana) and **Camilo Sesto**, forthcoming is a spot highlighted by product from **Trio Borinquen** (Mericana), **Rey Roig y Su Sensacion** (Mericana) and **Los Jimaguas** (Mericana). The entire campaign is being produced by Raul Alarcon.

The Institute of Puerto Rico presented awards to **Charlie Palmieri** and **Raul Marrero** at a reception at the Americana Hotel here Feb. 24. . . . **Tito Puente** is recovering from minor surgery and preparing material for a new LP and a Carnegie Hall concert in May. . . . Also at Tico/Alegre, **Joe Cain**, managing director, reports that initial market responses to the label's "Best Of" series, featuring **La Lupe, Eddie Palmieri, Celia Cruz**, and **Ray Barretto**, has been exceptional. Meanwhile, **Ismael Rivera Y Sus Cachimbos** have completed an LP for Tico. Following their return from a week's engagement in Panama, Rivera and group will return to the studios for another album.

The latest news on the concert scene had Madison Square Garden here as the scene for a Latin Music Festival, featuring **Johnny Pacheco, Celia Cruz, Fausto Rey, Tipica '73, Apollo Sound**, and **Machito** and his orchestra with songstress **Graciela**. The event was held March 1.

JIM MELANSON

MIAMI

Lisette's LP "Martes, Dos de la Tarde" Borinquen selling well locally. . . . **Chirino** (Gema) LP starting to move in NYC. . . . Harvey Averne of Coco Records in town to vacation for a few days mixed business with pleasure in the tentative booking of **Eddie Palmieri** at the Centro Espanol in March. . . . Treble Records is releasing "The Best of Angelica Maria" LP. . . . Musart has a new LP by **Lucho Villa** "Mis Canciones Favoritas." . . . Musart and Eli have raised their prices to distributors.

Miami records new product includes LP's by **Los Angeles, Nino Bravo** and **Formula V**. . . . **Nydia Caro** (Alhambra) LP doing well in N.Y. The same company has just finished recording **Pedro Tamayo**. . . . Ray Aviles, traveling with Willie Colon for his dance here, went to the plush Sooesta Beach Hotel to catch **Cafe** (Vaya) and according to Aviles "I was knocked out." The group's long awaited album is being released this week.

Velvet has renewed its contract with **Danny**, and his new "Live in Concert" LP will be out March 1. This will be the first Latin double album to carry a retail price tag of $8. . . . **Alfonso Velez** (Velvet) the originator of "Fun" will soon start recording his 2nd LP. . . . **De Raymond** (Parnaso) went from Miami to P.R. to play the Coya TV show. New releases on the label include **Luis Aguile** "Cuando Sali de Cuba," **Marcos Roberto** "Amor, Amor, Amor" and an LP by **Los Gemenos del Sur**.

ART (ARTURO) KAPPER

SANTO DOMINGO

Puerto Rican singer **Sophy** on the Velvet label made a triumphant return visit here with dates at the Hotel Jaragua and the Cibao Stadium in Santiago. The songstress was booked by **Johnny Ventura & Asociados** and accompanied in her acts by Johnny Veotura, the Dominican "salsa" king and his group. Sophy's latest LP is being advertised and distributed by **Musicalia**.

Ced Ride, singer from Curacao who won first place as best singer at the II Puerto Rican Song Festival gave performances at the new Karova nightclub. . . . **Angel de Jesus**, Dominican singer residing in New York, released his latest recording called, "Honor a **Roberto Clemente**" in honour of the late Puerto Rican baseball player. The disk has been recorded on the Angel Record label of New York and de Jesus informed the press that 25 per cent of the sales profit of the record are to go toward the organizing committee of the XII Caribbean-Central Americao Games to be celebrated here starting February 27. . . . Dominican recording artist **Charitin Goico** was one of the nine finalists in the Festival de la Cancion de Alcobendas in Spain. While in Spain the songstress recorded her first album for CBS with the Alhambra label for Spain and Latin America, and was signed for a TV program in Madrid. Ms. Goico will be presenting the songs of her new album here on TV which include four of her own compositions.

Spanish songstress **Franciska**, winner of 5 international song festivals, had dates at the Embassy Club of the Hotel Embajador, and was presented on TV program the Show del Mediodia. . . . **Fausto Rey**, Dominican recording artist on the Montilla label, was signed by agent **Sergio Jimenez** for a presentation at the Madison Square Gardens in New York held on March 1.

Rey is to be accompanied by Cuban orchestra **Machito** and Dominican conductor and musical arranger **Bienvenido Bustamante**. **Johnny Ventura** and his group were also booked for this presentation.

FRAN JORGE

AS STUDIO reflections show, it was a full house that turned out for the New York Chapter of NARAS's first seminar on Latin music. Listening attentively to a point being made by Max Salazar, far left, are the remaining panel members, left to right, Ray Barretto, Izzy Sanabria, Larry Harlow, Paquito Navarro, Charlie Palmieri, and Rene Lopez. The seminar was the first of a series planned by NARAS on the Latin music scene.

Billboard SPECIAL SURVEY for Week Ending 3/9/74

Billboard Special Survey Hot Latin LP's™

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IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	**PELLIN RODRIGUEZ** "Quememe Los Ojos," Borinquen 1254	6	**DANNY RIVERA** "La Distancia," Velvet 1470
2	**RAY BARRETTO** "Indestructible," Fania SLP00456	7	**CHARLIE PALMIERI** "Vuelve El Gigante," Alegre 7008
3	**ROBERTO TORRES** "El Castigador," Mericana MYS114 (Caytronics)	8	**ROBERTO ROENA** "Apollo Sound #5," Fania 443
4	**REY ROIG** "Otra Vez," Mericana MYS117 (Caytronics)	9	**EDDIE PALMIERI** "University of P.R.," Coco DCLP #107
5	**WILLIE COLON** "La Mata," Fania SLP00444	10	**JOHNNY ALBINO** "Indivisible," Star Bright 173

IN TEXAS

1	**LATIN BREED** "Return of the Latin Breed," GC 106	6	**ANGELICA MARIA** "Tonto," Sonido Internacional SI-8006
2	**YOLANDA DEL RIO** "Pertenezo A Ti," Arcano 3235	7	**SUNNY & THE SUNLINERS** "El Preferido," Kayloc 3018
3	**LOS FREDDYS** "Dejenme Llorar," Echo 25109	8	**VICENTE FERNANDEZ** "Toda Una Epoca," Caytronics 1379
4	**TORTILLA FACTORY** "Tortilla Factory," GC 107	9	**JULIO IGLESIAS** "16 Anos," Alhambra 16
5	**FREDDIE MARTINEZ** "Es La Onda Chicana," FR 1014	10	**BIG LU & MUCHACHOS** "A Poca No," Buena Suerte 1040

Soul Sauce

Internecine Department Tiff Hurts

By LEROY ROBINSON

LOS ANGELES—"Number one with a star," is the most impressive statement a recording artist can make about a record in release. It means leadership in record sales, increased playing of the given record on stations all across the country, and, sometimes, instant superstardom. The possibilities of all the aforementioned are quite good, provided the promotion department of the record company, the single most important piece of machinery that can pave the way toward success, is on the job.

For the most part promotion men stay on the job, albeit it is not always an easy one breaking a new record at a station, and sometimes being on the job doesn't always mean knowing what that job is. "Promotion men get hot under the collar if you suggest something for an artist in their area," explained a publicist at a major record company, "but they're always getting into the publicity area when they have their nightclub openings which is really a press night."

This writer knows what the publicist is talking about. On many an occasion when seeking an invite as a journalist to attend a concert or a nightclub opening, we have been shifted over to the promotion department. Questioning the reason for dealing with the promotion department instead of the publicity department, we were told "The promotion department is handling the opening on their budget." Of course, this is not typical for most record companies, but it does happen, and it is somewhat indicative of some type of internal competition that is obviously taking away from doing an adequate job for the acts on the label.

Therefore, getting to "Number One" becomes a problem out of the artists' hands. Getting to Number One for a black act then takes on the additional burden of fighting off the

(Continued on page 30)

B.B. KING
Blues Down Under . . .
B.B.KING
Now on Tour
Australia & New Zealand
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Billboard SPECIAL SURVEY for Week Ending 3/9/74

Billboard Hot Soul Singles™

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★STAR Performer—singles registering greatest proportionate upward progress this week

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer) Label & Number (Dist. Label) (Publisher Licensee)
1	1	6	**MIGHTY LOVE, PART 1**—Spinners (J.D. Jefferson, B. Hawes, C. Simmons) Atlantic 45-3006 (Mighty Three BMI)
2	2	11	**BOOGIE DOWN**—Eddie Kendricks (F. Wilson, E. Caston, A. Perez) Tamla 54243 (Motown) (Stone Diamond BMI)
3	3	12	**I'LL BE THE OTHER WOMAN**—Soul Children (Homer Banks, Carl Hampton) Stax 0182 (Columbia) (East/Memphis BMI)
★ 11	9	7	**LOOKIN' FOR A LOVE**—Bobby Womack (J.W. Alexander, Z. Samuels) United Artists 375 (Kags, BMI)
5	6	9	**WE'RE GETTING CARELESS WITH OUR LOVE**—Johnnie Taylor (Don Davis, Frank L. Johnson) Stax 0193 (Columbia)
6	4	15	**JUNGLE BOOGIE**—Kool & The Gang (Kool & The Gang/R. Bell) De-Lite 559 (P.I.P.) (Delightful/Gat (BMI)
★ 17	14	6	**HOMELY GIRL**—Chi-Lites (Eugene Record, Stan Mckenney) Brunswick 55505 (Julio-Brun, BMI)
6	5	12	**PUT YOUR HANDS TOGETHER**—O'Jays (K. Gamble, L. Huff) Philadelphia International 73535 (Columbia) (Mighty Three, BMI)
9	7	14	**SEXY MAMA**—Moments (H. Ray, A. Goodman, S. Robinson) Stang 5052 (All Platinum) (Gambi, BMI)
10	6	13	**I LIKE TO LIVE THE LOVE**—B.B. King (D. Crawford, C. Mann) ABC 11406 (American Broadcasting/DaAnn, ASCAP)
11	12	9	**YOU'RE SO UNIQUE**—Billy Preston (Billy Preston, Bon Green) A&M 1492 (Irving/ W.E.P., BMI)
★ 32	27	4	**REST THING THAT EVER HAPPENED TO ME**—Gladys Knight & The Pips (J. Weatherly), Buddah 403 (KECA, ASCAP)
13	15	9	**THAT'S THE SOUND THAT LONELY MAKES**—Tavares (J. Bristol, J. Dean, J. Glover), Capitol 3794 (Bunhka ASCAP)
14	17	9	**I WISH IT WAS ME**—Tyrone Davis (Leo Graham) Dakar 4529 (Brunswick) (Julio-Brown, BMI)
15	13	6	**YOU SURE LOVE TO BALL**—Marvin Gaye (M. Gaye), Tamla 54244 (Motown) (Jobete, ASCAP)
16	10	14	**TRYING TO HOLD ON TO MY WOMAN**—Lamont Dozier (M. Jackson, J. Reddick) ABC 11407 (Built Proof, BMI)
17	11	13	**THE LOVE'S THEME**—Love Unlimited Orchestra (Barry White), 20th Century 2069 (SA Vette/January BMI)
★ 22	22	6	**I JUST CAN'T GET YOU OUT OF MY MIND**—Four Tops (D. Lambert, B. Potter) Dunhill 4377 (ABC/Dunhill/Soldier, BMI)
★ 24	24	7	**THANKS FOR SAVING MY LIFE**—Billy Paul (K. Gamble, L. Huff) Philadelphia International 77 3538 (Columbia) (Mighty Three BMI)
★ 33	33	5	**OUTSIDE WOMAN**—Bloodstone (Harry Williams), London 45-1052 (Crystal Jukebox, BMI)
★ 31	28	7	**IT'S BEEN A LONG TIME**—New Birth (Baker, Wilson) RCA 0185 (Dunbar/Butte BMI)
22	16	13	**JOY**—Isaac Hayes (Isaac Hayes), Enterprise 9085 (Columbia) (Incense/East/Memphis, BMI)
23	25	16	**FIRST TIME WE MET**—Independents (C. Jackson, M. Yancy) Wand 11267 (Scepter) (Butler, ASCAP)
24	16	13	**LET YOUR HAIR DOWN**—Temptations (N. Whitfield), Gordy 7133 (Motown) (Stone Diamond BMI)
25	19	16	**CAN THIS BE REAL**—Natural Four (L. Hutson, M. Hawkins, J. Hutson) Curtom 1994 (Buddah) (Aspo/Silent Giant ASCAP)
26	30	10	**I TOLD YOU SO**—Delfonics (William Hart) Philly Groove 182 (Bell) (Nickel Shoe, Wodaw, New Outlook, BMI)
★ 42	34	5	**MY MISTAKE WAS TO LOVE YOU**—Diana Ross & Marvin Gaye (Pam Sawyer, G. Jones) Motown 1259 (Jobete ASCAP)
★ 37	39	7	**JUST DON'T WANT TO BE LONELY**—Main Ingredient (Barrett Freedman-Eb), RCA 0205 (Ingredient BMI)
29	20	10	**THAT'S WHAT THE BLUES IS ALL ABOUT**—Albert King (J. Strickland, B. Patterson) Stax 0189 (Columbia) (East/Memphis/Rogan BMI)
30	26	11	**IF IT'S IN YOU TO DO WRONG**—Impressions (L. Simon, A.J. Hebble), Curtom 1994 (Buddah) (Julio-Brun, BMI)
31	21	13	**STOP TO START**—Blue Magic (J. Grant, A. Felder) Atco 6949 (WMQCF/Six Strings, BMI)
32	23	11	**THERE'S GOT TO BE RAIN IN YOUR LIFE (To Appreciate The Sunshine)**—Dorothy Norwood (D. Norwood), GRC 1011 (Silver Thorn/Act One BMI)
★ 43	35	16	**LIVIN' FOR YOU**—Al Green (Al Green, Willie Mitchell), Hi 45-2257 (London) (Jec/Al Green, BMI)
★ 40	55	5	**BEST THING THAT EVER HAPPENED TO ME**—The Persuaders (J. Weatherly) Atco 6956 (Keca ASCAP)
★ 47	63	3	**TOUCH A HAND, MAKE A FRIEND**—Staple Singers (H. Banks, M. Jackson, C. Hampton) Stax 0196 (Columbia) (East/Memphis BMI)
★ 48	59	3	**I GOT TO TRY IT ONE TIME**—Millie Jackson (Milton Jackson, Brad Shapiro) Spring 144 (Polydor) (Gaucho/Belinda/Double Ak Shna, BMI)
47	36	13	**WHAT IT COMES DOWN TO**—Isley Bros. (Isley Brothers) T-Neck 72252 (Columbia) (Bonnie ASCAP)
48	50	10	**SWEET OAK**—Betty Everett (Jimmy Watson) Fantasy 714 (Jowel BMI)
49	38	15	**QUICK, FAST, IN A HURRY**—New York City (Thom Bell, Linda Creed), Chelsea 0150 (RCA) (Assorted/Bell BMI)
50	53	7	**THROUGH THE LOVE IN MY HEART**—Sylvers (Leon Sylvers III) MGM 14678 (Dotted Lion/Sylco, ASCAP)
51	54	5	**WHEN THE FUEL RUNS OUT**—Executive Suite (Harris Felder, Sigler) Babyloe 1111 (Golden Fleece/Mighty Three BMI)
★ 68	68	2	**TSOP**—M.F.S.B. (K. Gamble, L. Huff) Philadelphia International 73540 (Columbia) (Mighty Three BMI)
53	57	4	**NEWSY NEIGHBORS**—First Choice (Al Felder, Norreen Harris), Philly Groove 183 (Bell) (Silk/Six Strings, BMI)
54	40	14	**I'D RATHER BE (Blind, Crippled & Crazy)**—O.V. Wright (C. Hodges, D. Malone, P. Carter) Backbeat 628 (ABC/Dunhill) (Jec, BMI)
★ 57	71	3	**GOIN' DOWN SLOW**—Bobby Blue Bland (J.D. Odom) Dunhill 4379 (ABC) (St. Louis BMI)
56	46	15	**I MISS YOU**—The Dells (Tony Hester), Cadet 5706 (Chess/Janus) (Groovesville BMI)
57	44	11	**WITCH DOCTOR RUMP**—Chakuhan (H. Miller, R. McCoy, D. Matthews) Mainstream 5546 (Lifestyle BMI)
59	66	14	**WHAT IS HIP**—Tower of Power (S. Kupka, E. Castillo, D. Garibaldi) Warner Brothers 7748 (Rupnillo ASCAP)
59	43	17	**UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do)**—Aretha Franklin (S. Wonder, C. Paul, M. Broadnax) Atlantic 45-2995 (Jobete ASCAP Stone Agate, BMI)
60	42	16	**I'VE GOT TO USE MY IMAGINATION**—Gladys Knight & The Pips (Gerry Goffin, Carole Bayer Sager) Buddah 393 (Screen Gems-Columbia, BMI)
61	67	6	**SHE CALLS ME BABY**—L. Kelly & Premiers (Gary Knight, Gene Allen) Rendshaw 7005 (Stereo Dimension) (Screen Gems, BMI) (JKP BMI)
★ 63	63	2	**MIGHTY MIGHTY**—Earth, Wind & Fire (M. White, V. White) Columbia 4-46007 (Sagittarius, BMI)
63	61	11	**TALK TO THE RAIN**—Spring (H. Miller, B. McCoy, G. Holley) Rare Chants 401 (Mainstream) (Lifestyle BMI)
64	64	9	**IF IT WERE LEFT UP TO ME**—Sly & The Family Stone (S. Stewart) Epic 5-11050 (Columbia) (Stonehenge BMI)
65	73	7	**LIFE IS A SONG WORTH SINGING**—Johnny Mathis (T. Bell, L. Creed) Columbia 4-45975 (Mighty Three, BMI)
66	75	4	**CORAZON**—The LTD Exchange (C. King), Wand/Famin 11269 (Scepter)
67	76	6	**KEEP IT IN THE FAMILY**—Leon Haywood (Leon Haywood) 20th Century 2065 (Jim Edd BMI)
★ 70	85	3	**GOTTA FIND A MOTHER**—Whispers (Baker Harris, Sigler Felder) Janus 231 (Chess/Janus) (Mighty Tree Golden Fleece, BMI)
69	76	4	**LAST TIME I SAW HIM**—Diana Ross (M. Masser, P. Sawyer) Motown 1278 (Jobete, ASCAP)
★ 72	—	1	**SAME BEAT**—Fred Wesley & The JB's (James Brown) People 632 (Polydor) (Dynatone/Belinda BMI)
71	80	3	**I WOULDN'T GIVE YOU UP**—Ecstasy, Passion & Pain (Barbara Gaskins), Roulette 7151 (Big Seven BMI)
72	69	7	**SOUL POWER**—Maceo & The Macks (J. Brown), People 631 (Polydor) (Dynatone/Belinda/Unichappell BMI)
73	79	5	**SOUND YOUR FUNKY HORN**—K.C. & Sunshine Band (H.W. Casey, C. Reed) T.K. 1003 (Sherlyn, BMI)
74	72	9	**WISH THAT YOU WERE MINE**—Ramalrtons (W. Lovett) Columbia 4-45971 (Blackwood/ Hattahnam, BMI)
75	82	3	**WILLIE PASS THE WATER**—Ripple (Dee Erwin, Ruth Robinson), GRC 1013 (Act One/Dividont, BMI)
★ 78	94	2	**HONEY PLEASE, CAN'T YA SEE**—Barry White (Barry White) 20th Century 2077 (Sa Vette/Janu ary BMI)
77	84	2	**LIVIN' FOR YOU**—Al Green (Al Green, Willie Mitchell), Hi 45-2257 (London) (Jec/Al Green, BMI)
7R	R7	3	**BEST THING THAT EVER HAPPENED TO ME**—The Persuaders (J. Weatherly) Atco 6956 (Keca ASCAP)
79	86	2	**TOUCH A HAND, MAKE A FRIEND**—Staple Singers (H. Banks, M. Jackson, C. Hampton) Stax 0196 (Columbia) (East/Memphis BMI)
80	74	5	**I GOT TO TRY IT ONE TIME**—Millie Jackson (Milton Jackson, Brad Shapiro) Spring 144 (Polydor) (Gaucho/Belinda/Double Ak Shna, BMI)
61	89	3	**WHAT IT COMES DOWN TO**—Isley Bros. (Isley Brothers) T-Neck 72252 (Columbia) (Bonnie ASCAP)
82	91	2	**SWEET OAK**—Betty Everett (Jimmy Watson) Fantasy 714 (Jowel BMI)
83	77	5	**QUICK, FAST, IN A HURRY**—New York City (Thom Bell, Linda Creed), Chelsea 0150 (RCA) (Assorted/Bell BMI)
84	90	4	**THROUGH THE LOVE IN MY HEART**—Sylvers (Leon Sylvers III) MGM 14678 (Dotted Lion/Sylco, ASCAP)
85	92	2	**WHEN THE FUEL RUNS OUT**—Executive Suite (Harris Felder, Sigler) Babyloe 1111 (Golden Fleece/Mighty Three BMI)
86	95	2	**TSOP**—M.F.S.B. (K. Gamble, L. Huff) Philadelphia International 73540 (Columbia) (Mighty Three BMI)
★ 100	—	1	**NEWSY NEIGHBORS**—First Choice (Al Felder, Norreen Harris), Philly Groove 183 (Bell) (Silk/Six Strings, BMI)
88	93	2	**I'D RATHER BE (Blind, Crippled & Crazy)**—O.V. Wright (C. Hodges, D. Malone, P. Carter) Backbeat 628 (ABC/Dunhill) (Jec, BMI)
★ 99	—	1	**GOIN' DOWN SLOW**—Bobby Blue Bland (J.D. Odom) Dunhill 4379 (ABC) (St. Louis BMI)
90	88	4	**I MISS YOU**—The Dells (Tony Hester), Cadet 5706 (Chess/Janus) (Groovesville BMI)
91	97	3	**WITCH DOCTOR RUMP**—Chakuhan (H. Miller, R. McCoy, D. Matthews) Mainstream 5546 (Lifestyle BMI)
92	98	4	**WHAT IS HIP**—Tower of Power (S. Kupka, E. Castillo, D. Garibaldi) Warner Brothers 7748 (Rupnillo ASCAP)
93	—	1	**UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do)**—Aretha Franklin (S. Wonder, C. Paul, M. Broadnax) Atlantic 45-2995 (Jobete ASCAP Stone Agate, BMI)
94	—	1	**I'VE GOT TO USE MY IMAGINATION**—Gladys Knight & The Pips (Gerry Goffin, Carole Bayer Sager) Buddah 393 (Screen Gems-Columbia, BMI)
95	—	1	**SHE CALLS ME BABY**—L. Kelly & Premiers (Gary Knight, Gene Allen) Rendshaw 7005 (Stereo Dimension) (Screen Gems, BMI) (JKP BMI)
96	—	1	**MIGHTY MIGHTY**—Earth, Wind & Fire (M. White, V. White) Columbia 4-46007 (Sagittarius, BMI)
97	99	2	**TALK TO THE RAIN**—Spring (H. Miller, B. McCoy, G. Holley) Rare Chants 401 (Mainstream) (Lifestyle BMI)
98	100	2	**IF IT WERE LEFT UP TO ME**—Sly & The Family Stone (S. Stewart) Epic 5-11050 (Columbia) (Stonehenge BMI)
99	—	1	**LIFE IS A SONG WORTH SINGING**—Johnny Mathis (T. Bell, L. Creed) Columbia 4-45975 (Mighty Three, BMI)
100	—	1	**CORAZON**—The LTD Exchange (C. King), Wand/Famin 11269 (Scepter)

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer) Label & Number (Dist. Label) (Publisher Licensee)
67	76	6	**LOVING YOU**—Johnny Nash (M. Stevenson) Epic 5 11003 (Columbia) (Makon BMI/Cayman, ASCAP)
★ 86	85	3	**SWEET STUFF**—Sylvia (H. Ray, S. Robinson, A. Goodman) Vibration 529 (All Platinum) (Gambi, BMI)
69	76	4	**PARTY BUMP, Pt. 1**—Gentlemen & Their Ladies (McGruder, Shanklin, Cowell), Jean 731 (Althus) (Sound Ideas, BMI)
★ 87	—	1	**HEAVENLY**—The Temptations (N. Whitfield), Gordy 7135 (Motown) (Stone Diamond, BMI)
71	80	3	**AND I PANICKED**—The Dramatics (Jimmy Roach), Volt 4105 (Columbia) (Groovesville, BMI)
72	69	7	**SOUL MARCH**—Fatback Band (Jerry Thomas), Perception 520 (Chis/Patrick Bradley, BMI)
73	.79	5	**ONE WOMAN MAN**—Lawrence Payton (L. Perry, P. Townsend), Dunhill 4376 (ABC) (ABC/Dunhill/Rall, BMI)
74	72	9	**WISH I HAD A LITTLE GIRL LIKE YOU**—Little Beaver (W. Hale), Cat 1991 (T.K.) (Sherlyn, BMI)
75	82	3	**CHAMELEON**—Herbie Hancock (P. Jackson, H. Mason, B. Maupin, H. Hancock), Columbia 4-46002 (Hancock, BMI)
★ 96	94	2	**POWER OF LOVE**—Martha Reeves (Gamble, Huff, Simon) RCA 40194 (Blackwood/ Gaucho/Belinda, BMI)
77	84	2	**WHO IS HE AND WHAT IS HE TO YOU**—Creative Source (B. Withers, S. McKenney) Sussex 509 (Interior BMI)
★ 97	75	3	**THAT'S HOW HEARTACHES ARE MADE**—Jerry Butler (B. Raleigh, B. Hatley) Mercury 73459 (Phonogram) (Sea Lark BMI)
79	86	2	**PEPPER BOX**—The Peppers (P. Arnedys, B. Cammoe) Event 213 (Polydor) (New York Tunes, BMI)
80	74	5	**THAT'S THE WAY SHE IS**—Bobby Earl Williams (Bobby Earl Williams, Jack Hammer), Mine Chants 7000 (Mainstream) (Lifestyle BMI)
81	89	3	**TIN PAN ALLEY**—Little Milton (Robert Geddins) Stax 0191 (Columbia) (Four Star, BMI)
82	91	2	**TOUCH AND GO**—Al Wilson (J. Fuller), Rocky Road 30076 (Bell) (Fullness BMI)
83	77	5	**I'M FALLING IN LOVE (I Feel Good All Over)**—Fantastic Four (A. Hamilton, N. Toney) Eastbound 620 (Chess/Janus) (Bridgeport BMI)
84	90	4	**I'M INTO SOMETHING I CAN'T SHAKE**—Paul Kelly (Paul Kelly) Warner Brothers 7765 (Tree BMI)
85	92	2	**IT'S BAD FOR ME TO SEE YOU**—Betty Wright (P. Sawyer, G. Jones), Alston 4620 (Atlantic) (Jobete, ASCAP)
86	95	2	**I'M TOURS**—Syl Johnnie (S. Johnnie, D. Carter, B. Johnson), Hi 45-2260 (London) (Jec, BMI)
★ 101	—	1	**THE PAYBACK**—James Brown (J. Brown, F. Wesley, J. Starks) Polydor 18223 (Dynatone/Belinda/Unichappell, BMI)
88	93	2	**IF YOU AIN'T GOT NO MONEY**—Willie Hutch (W. Hutch, R. Hutch) Motown 1287 (Jobete, ASCAP)
★ 101	—	1	**DANCING MACHINE**—The Jackson 5 (H. Davis, D. Fletcher, W.D. Parks) Motown 1286 (Jobete, ASCAP Stone Diamond, BMI)
90	88	4	**I DON'T KNOW WHY (I Love You The Way I Do)**—Storm (D. Lee, P. Kyser) Pi Kappa 508 (Wanderik, BMI)
91	97	3	**(It's Gonna Be) A LONG LONG WINTER**—Linda Clifford (Curtis Mayfield) Paramount 0269 (Famous) (Curtom, BMI)
92	98	4	**TIGHTROPE**—Janis (W.J. Morrison) Eastbound 619 (Chess/Janus) (Bridgeport BMI)
★ 104	—	1	**I NEED YOU MORE**—Sarah Vaughan (R. McCoy, H. Miller, G. Holley) Mainstream 5553 (Lifestyle BMI)
94	—	1	**THIS HEART**—Gene Redding (D. Lambert, B. Potter) Haven 7000 (Capitol) (ABC/Dunhill, BMI)
95	—	1	**FUNCTION AT THE JUNCTION**—Energy (F. Long, E. Holland) Shout 302 (Web IV) (Jobete ASCAP)
96	—	1	**YEAR OF DECISION**—Three Degrees (K. Gamble, L. Huff) Philadelphia International 3539 (Columbia) (Mighty Three BMI)
97	99	2	**WHERE THE LILLIES GROW**—Sidney Bechet Quaids (C. Davis, C. Scott, K. Band) Dakar 4530 (Brunswick) (Julio-Brun, BMI)
98	100	2	**DON'T START LOVING ME (If You're Gonna Stop)**—Yoda Brown (K. Smith) Stax 0194 (Columbia) (East/Memphis, BMI)
99	—	1	**ONE BRIEF MOMENT**—Timmy Thomas (T. Thomas), Glades 1719 (T.K.) (Sherlyn, BMI)
100	—	1	**I DON'T NEED NOBODY ELSE**—Lou Courtney (L. Courtney) Epic 5 11008 (Columbia) (Emalou/ Ragmus, BMI)

"Bail Out"

It's a single and a whole new direction for

Maxayn

From their powerhouse new Capricorn album,

Bail Out for Fun!

CAPRICORN RECORDS

Billboard SPECIAL SURVEY for Week Ending 3/9/74

Billboard Soul LP's

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●STAR Performer—LP's registering greatest proportionate upward progress this week

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	17	**SHIP AHOY** O'Jays, Philadelphia International KZ 32408 (Columbia)
★	4	7	**LOVE IS THE MESSAGE** MFSB, Philadelphia International KZ 32707 (Columbia)
3	2	11	**1990** Temptations, Gordy G-966V1 (Motown)
4	3	11	**LIVIN' FOR YOU** Al Green Hi ASHL 32082 (London)
5	5	12	**THE PAYBACK** James Brown Polydor PD2 3007
8	7	11	**UNREAL** Gladstone London XPS 634
7	8	28	**UNDER THE INFLUENCE OF** Love Unlimited, 20th Century T 414
8	10	8	**HEAD HUNTERS** Herbie Hancock, Columbia KC 32731
★	18	4	**RHAPSODY IN WHITE** Love Unlimited Orchestra 20th Century T 433
10	9	15	**STONE GON'** Barry White, 20th Century T 423
11	12	19	**IMAGINATION** Gladys Knight & The Pips, Buddah BDS 5141
12	15	22	**WILD & PEACEFUL** Kool & The Gang, De-Lite DEP 2013 (P.I.P.)
★	20	5	**LOOKIN' FOR A LOVE AGAIN** Bobby Womack, United Artists UA LA 1996
14	14	11	**LAST TIME I SAW HIM** Diana Ross, Motown M 812V1
15	16	21	**IT'S BEEN A LONG TIME** New Birth RCA APL 1 0285
18	8	30	**INNERVISIONS** Stevie Wonder Tamla T 329 L (Motown)
17	11	12	**OUT HERE ON MY OWN** Lamont Dozier ABC 80CX-804
18	17	11	**SHOW AND TELL** Al Wilson Rocky Road 88 3601 (Bell)
19	13	26	**LET'S GET IT ON** Marvin Gaye Tamla T 329 V1 (Motown)
20	19	9	**BACK FOR A TASTE OF YOUR LOVE** Syl Johnson Hi XSHL 32081 (London)
21	21	8	**BLACK EYED BLUES** Esther Phillips, Kudu KU 14 (CTI)
22	23	12	**POWER OF LOVE** Jerry Butler Mercury SRM 1 689 (Phonogram)
23	22	40	**HEAD TO THE SKY** Earth Wind & Fire, Columbia KC 32194
24	27	11	**PRESS ON** David T. Walker Ode SP 77020 (A&M)
25	25	8	**CHECK IT OUT** Tavares, Capitol ST 11258
26	29	46	**I'VE GOT SO MUCH TO GIVE** Barry White, 20th Century T 407
27	30	14	**HIS CALIFORNIA ALBUM** Bobby Blue Bland Dunhill DSX 50163 (ABC)
★	32	5	**BLUE MAGIC** Atco 7038
29	31	19	**JOY** Isaac Hayes, Enterprise ENS 5007 (Columbia)
30	34	7	**IT'S ALL IN THE GAME** Tyrone Davis, Dakar DK 76909 (Brunswick)
31	36	16	**WAR OF THE GODS** Billy Paul, Philadelphia International KZ 32409 (Columbia)
32	33	8	**LADY LOVE** Barbara Mason, Buddah BDS 5180
33	35	9	**LOVE'S MAZE** Temptations, We Produce XPS 1903 (Columbia)
34	24	26	**TO KNOW YOU IS TO LOVE YOU** B.B. King, BBC ABCX 794
35	28	13	**NUTRUSH CITY LIMITS** Ike & Tina Turner, United Artist UA LA180-F
36	28	25	**MAIN STREET PEOPLE** Four Tops Dunhill DSX 50188
37	43	3	**MAKOSSA MAN** Manu Dibango Atlantic SD 7276
★	46	4	**GRANAM CENTRAL STATION** Warner Bros. BS 2763
39	42	4	**EBONY'S** Philadelphia International KZ 32419 (Columbia)
40	41	7	**KEEP YOUR SOUL TOGETHER** Freddie Hubbard, CTI 6036
41	40	12	**SUPERFUNK** Funk Inc., Prestige PR 10071 (Fantasy)
42	44	8	**HARD GOIN' UP** Little Sonny, Enterprise ENS 1036 (Columbia)
★	–	1	**KOOL JAZZ** Kool & The Gang, De-Lite DEP 4001 (P.I.P.)
★	54	2	**EUPHRATES RIVER** Main Ingredient, RCA APL1-0335
45	48	4	**DO YOU HAVE THE TIME** Youngbloods, 20th Century T 427
46	38	16	**ROCKIN' ROLL BABY** Stylistics, Avco AV 11010
47	49	5	**UNBONDED** Chambers Brothers, Avco 11613
48	39	19	**THE DELLS** Cadet CA 50046 (Chem/Janus)
★	–	1	**THE MAN** Leroy Hutson Curtom CRS 8020 (Buddah)
50	52	18	**BLACK & BLUE** Harold Melvin & The Blue Notes, Philadelphia International KZ 32807 (Columbia)
51	50	4	**ZULEMA** Sussex SRA 8029
52	45	9	**SWEET CHARLIE BABE** Jackie Moore, Atlantic SD 7285
53	57	3	**GENESIS** Soul Children, Stax STS 3024 (Columbia)
54	56	2	**SYLVERS II** Pride PRD 0026 (MGM)
55	51	6	**INCREDIBLE** Hodges, James & Smith, 20th Century T 425
56	47	17	**DIANA AND MARVIN** Diana Ross and Marvin Gaye, Motown M802V1
57	37	10	**BIG TIME LOVER** Cornelius Brothers & Sister Rose, United Artists UA-LA121-F
58	58	27	**3 + 3** Isley Brothers, T-Neck KZ 32453 (Columbia)
59	–	1	**FULL CIRCLE** Leon Thomas, Flying Dutchman FD 10167 (RCA)
60	–	1	**THE MG'S** Stax STS 3024 (Columbia)

Billboard FM Action Picks

These are the albums that have been added this past week to the nation's leading progressive stations.

ATLANTA: WRAS-FM, Drew Murray
CINCINNATI: WEBN-FM, Mary Decioccio
DALLAS: KAFM-FM, Loretta Angeline
EUGENE: KFMY-FM, Janice Whitaker
KENT: WKNT-FM, Harry Suttmiller
LONG BEACH: KNAC-FM, Ron McCoy
NEW HAVEN: WPLR-FM, Gordon Weingarth
NEW YORK: WNEW-FM, Dennis Elsas
ORLANDO: WORJ-FM, Mika Lyons
PHILADELPHIA: WMMR-FM, Dennis Wilan
PROVIDENCE: WBRU-FM, Dick Wingate
ROCHESTER: WCMF-FM, Bernie Kimball
SAN JOSE: KSJO-FM, Douglas Droese
ST. LOUIS: KSHE-FM, Shelley Grafman
TEMPLE: KYLE-FM, George Bruce
TORONTO: CHUM-FM, Benjy Kareh
VALDOSTA, Ga.: WVVS-FM, Bill Tullis

THE DELLS VS. THE DRAMATICS, Cadet: KSJO-FM

DEEP PURPLE, "Burn," Purple: WKRT-FM, KAFM-FM, KFMY-FM, KSHE-FM, WEBN-FM

DOOBIE BROTHERS, "What Were Once Vices Are Now Habits," Warner Bros.: WMMR-FM, WRAS-FM, WBRU-FM, KFMY-FM, KSHE-FM, WEBR-FM, KRAC-FM, WORJ-FM, WVVS-FM, KSJO-FM, WPLR-FM, KYLE-FM

18 KARAT GOLD, "All-bumm," United Artists (Import): WVVS-FM

THE 11th HOUSE WITH LARRY CORYELL, Vanguard: WPLR-FM, WRAS-FM, WVVS-FM

ENO, "Here Come The Warm Jets," Island (Import): WKNT-FM

MIAE FENNELLY, "Lone Changer," Epic: WRAS-FM

PETER FRAMPTON, "Something's Happening," A&M: WPLR-FM, KRAC-FM

HALL & OATES, "Abandoned Luncheonette," Atlantic: WEBN-FM

PETER HAMMILL, "The Silent Corner & The Empty Stage," Charisma (Import): WKRT-FM

NOTSPUR, "Sweet Fortune's Darling," Columbia: WCMF-FM

NUMBLE PIE, "Thunderbox," A&M: KSHE-FM, KFMY-FM, WEBN-FM, KRAC-FM, WKNT-FM, KAFM-FM

SARAH KERNOCHAN, "House Of Pain," RCA: WMMR-FM, WNEW-FM

KISS, Casablanca: KYLE-FM, KSHE-FM

LED KOTTKE, "Ice Water," Capitol: WPLR-FM

LED KOTTKE, "Circle 'Round The Sun," Symposium: WPLR-FM

JERRY LeCROIX, "Thn Second Coming," Mercury: WORJ-FM, KNAC-FM

DEKE LEONARD, "Iceberg," United Artists: KYLE-FM

LES McCANN, "Layers," Atlantic: WRAS-FM

KATHI McDONALD, "Insane Asylum," Capitol: WORJ-FM, WPLR-FM

BARRY MANILOW, Bell: WERR-FM

MANFRED MANN'S EARTH BAND, "Solar Fire," Polydor: KYLE-FM

MARSHALL TUCKER BAND, "A New Life," Capricorn: WEBN-FM, WMMR-FM

MAXAYN, "Bad Out For Fun," Capricorn: WCMF-FM, KYLE-FM

VAN MORRISON, "It's Too Late To Stop Now," Warner Bros.: WPLR-FM, KSJO-FM, WORJ-FM, WVVS-FM, WBRU-FM, KYLE-FM, KRAC-FM, WMMR-FM

MOUNTAIN, "Twin Peaks," Columbia: WORJ-FM

NATIONAL LAMPOON, "The Missing Watergate Tapes," Blue Thumb: WCMF-FM, WMMR-FM, KNAC-FM, WBRU-FM, WRAS-FM

NEKTAR, "Remember The Future," Bellaphon (Import): WKNT-FM

OREGON, "Distant Hills," Vanguard: WRAS-FM, WVVS-FM

ANN PEEBLES, "I Can't Stand The Rain," Hi: KRAC-FM

THE POINTER SISTERS, "That's A Plenty," Blue Thumb: KAFM-FM, WMMR-FM, KNAC-FM, KSJO-FM, WREW-FM, WPLR-FM, WBRU-FM

PUZZLE, "The Second Album," Motown: KSHE-FM

LOU REED, "Rock 'n Roll Animal," RCA: KAFM-FM, KSHE-FM

TODD RUNDGREN, "Todd," Bearsville: WEBN-FM, WKRT-FM, WCMF-FM, KFMY-FM, KYLE-FM

TERJE RYPDAL, "What Comes After," ECM: WVVS-FM

SUFFY ST. MARIE, "Beffy," MCA: WNEW-FM

TOM SCOTT & THE L.A. EXPRESS, Ode: WRAS-FM

SEALS & CROFTS, "Unborn Child," Warner Bros.: KYLE-FM, KSHE-FM, WEBN-FM

SLADE, "Stomp Your Hands, Clap Your Feet," Warner Bros.: WNEW-FM

JIM STAFFORD, MGM: KFMY-FM

STRAWBS, "Hero & Heroine," A&M: KAFM-FM

THE TALBOT BROTHERS, Warner Bros.: WCMF-FM, WBBU-FM, KFMY-FM, WRAS-FM

THIRSTY MOON, "You'll Never Come Back," Brain (Import): WKNT-FM

POWER OF POWER, "Back To Oakland," Warner Bros.: KFMY-FM, KSJO-FM, WPLR-FM, WORJ-FM, WVVS-FM

TUCKY BUZZARD, "Buzzard," Passport: KNAC-FM

JAMES VINCENT, "Culmination," Columbia: WPLR-FM

EUGENE WALLACE, "Book Of Fool," ABC: WVVS-FM, WRAS-FM

JOHNNY WINTER, "Saints & Sinners," Columbia: KFMY-FM

Bubbling Under The HOT 100

101—**US AND THEM, Pink Floyd,** Harvest 3832 (Capitol)
102—**SILVER THREADS AND GOLDEN NEEDLES, Linda Ronstadt,** Asylum 11032
103—**THE FIRST TIME WE MET, The Independents,** Wand 11267 (Scepter)
104—**DID YOU NO WRONG, I. Geils Band,** Atlantic 3007
105—**POWER OF LOVE, Martha Reeves,** MCA 40194
106—**WHEN I LOOK INTO YOUR EYES, Santana,** Columbia 4-45999
107—**BICYCLE MORNING, Billy Sans,** Atco 6945
108—**HEAVENLY, The Temptations,** Gordy 7135 (Motown)
109—**WILLIE PASS THE WATER, Ripple,** GRC 1012
110—**I TOLD YOU SO, The Delfonics,** Philly Groove 182 (Bell)

Bubbling Under The Top LP's

201—**JOHN MAYALL, The Best Of,** Polydor PD 2 3006
202—**HANA CRAWFORD, Wildflower,** Kudu KU 15 (CTI)
203—**STEALERS WHEEL, Ferguslie Park,** A&M 4419
204—**FIRST CHOICE, Armed & Extremely Dangerous,** Philly Groove 1400 (Bell)
205—**ESTHER PHILLIPS, Black Eyed Blues,** Kudu KU 15 (CTI)
206—**ROY CLARK'S Family Album,** Dot 26018 (Famous)
207—**MOCEDADES, Eres Tu,** Tara TRS 53000 (Famous)
208—**REDBONE, Wovoka,** Epic KE 32462 (Columbia)
209—**MONTROSE,** BS 22400 (Warner Bros.)
210—**MICHAEL STANLEY, Friends & Legends,** MCA 372
211—**LEO SAYER, Silverbird,** Chrysalis BS 2738 (Warner Bros.)
212—**HENRY GROSS,** A&M SP 4416
213—**BOBBI HUMPHREY, Blacks and Blues,** Blue Note LA 142 (United Artists)
214—**SUZI QUATRO,** Bell 1302
215—**RAY CHARLES, Come Love With Me,** Crossover CR 9000
216—**TOM SCOTT & THE L.A. EXPRESS,** Ode SP 77021 (A&M)
217—**DON SEBESKY, Giant Box,** CTI 6031/32
218—**SILVERHEAD, 16 & Savaged,** MCA 391

Internecine Department Tiff

• *Continued from page 28*

limited early market (mainly being heard on the "soul" stations only) and the limited promotion and publicity because of internal strife. Of course, there is also the possibility that for many black acts **nothing** is done to "sell" the artist.

Nonsense? Not to many artists that we've spoken to, and one in particular who told this writer that: "First, the record company took their time about releasing my album, and when they released anything on me it was a single with no promotion, no publicity, and not even any mention that I was on the label."

And, to add to the dilemma, unless the artist does his own door-to-door selling, his record might very well die. This same artist did just that until he asked for a release and was given it. Another record company picked up on him and "I received unlimited **everything** and a hit single," explained the now prominent recording star.

It also explains what many black acts go through just doing what they love, hoping that maybe they will be rewarded. The best rewards for a recording artist is exploitation of that piece of product. Why some record companies fail to do what they are suppose to do is anyone's guess. It certainly should not be the performers' responsibility to make his talent work; he's already done that on vinyl. After that, the world is entitled to hear his gift.

The natural rebuttal from people in promotion, and other related aras, is that they can only **try** to get a radio station to play a release, or a story written in a newspaper or magazine. That's right. That's where there responsibility lies. As for the artist or act, his responsibility is to see that it's being done.

For Connoisseur, Buoyed by Big Sales, It's Full Steam Ahead

By ROBERT SOBEL

NEW YORK—Aided by continuing substantial sales gains, Connoisseur Society, classical label headed by E. Alan Silver, is moving briskly ahead with new overseas distribution deals, an accelerated output pace and a planned step-up in producing recordings with overseas based artists.

The sales surge came in the last half of 1973 and resulted in figures which more than doubled the volume achieved in all of 1972, according to Silver. He said that increased output, the addition of more distribution channels in the U.S., and a better choice of product aided by excellent response to the quadraphonic records, were, primarily, responsible for the jump in sales.

Connoisseur recently broadened its distribution base on the international market. During a trip in November, Rosaoa Silver, sales manager of the firm, signed a distribution pact with Continental Record Distributors, for the U.K. Mrs. Silver also broadened the label's European base, with the consummation of a deal with Membran, large record distributor based in Germany, for Switzerland and Austria.

Connoisseur's distribution in the Benelux countries continues through EMI, a deal set up about a year and a half ago.

Silver also said that 30 records are scheduled for release in 1974, thus doubling the number of releases issued by the company during any given year previously. Included in the release schedule will be an LP of Gershwin music.

While in Europe, Silver talked with several key artists and has nearly firmed a recording deal with a prominent pianist.

Especially noteworthy among Connoisseur's February releases are the first of two records of a series call "Great Hits You Played When You Were Young." The record consists of songs never available before on records, and combines straight concert selections with those used as a teaching tool by teachers. Pianist Morton Estrin plays the selections. And, according to Silver, the LP is selling extremely well and is being stocked in both the piano section and the children's section in stores as well.

Marks Issues Four Sorel Publications

NEW YORK—Marks Music has released four new publications by concert pianist Claudette Sorel, including three nocturnes by Sergei Rachmaninoff, hitherto unavailable in a performance or American edition. The three nocturnes, written when Rachmaninoff was 14, were discovered in 1949 with the third nocturne incomplete. Miss Sorel, who gave the U.S. premiere of the second and third nocturnes at her Alice Tully Hall concert last month, researched and completed the last nocturne in keeping with Rachmaninoff's writing.

Additionally, Marks released Sorel's "The 24 Magic Keys," three piano technic books emphasizing the practice of scales, octaves, arpeggios and etudes through the circle of fifths. The pianist draws upon classical sources for the music within these teaching volumes.

Ms. Sorel, who is playing a series of all-Rachmaninoff concerts throughout the country, is professor of piano and head of that department at the State University College at Fredonia, N.Y.

Polydor Canada Classics Push Gets Results

MONTREAL—Regarding to Polydor Records of Canada's national promotion director Allan Katz, the label is having success with its recent classical records promotions

In an in-store promotion, The Hot 100 Classics, involving the Deutsche Grammophon line, a number of five-foot high posters were made up with the pictures of the 100 best-selling DG classical albums on them. The same merchandising idea, under the name The 100 Solid Gold Classics, was used by Polydor two years ago with marked increases in classical album sales recorded.

Another classical product promotion and one which is a Canadian concept created by Vas Pollaris, the head of classical marketing for Polydor (Canada) is entitled Festival of Hits. So far the series includes 30 records by the top classical composers and has met with favorable response from FM programmers who utilize the series to program some of the short classical pieces contained on the set. This particular marketing concept has spread to a number of other countries.

Allan Katz noted, "The Festival of Hits series puts classical music into 'Archie Bunker' terms. Rather than referring to movements, opuses and such we just indicate, for example, that this is the third part of the symphony."

Classical Notes

March concert dates scheduled by pianist-conductor **Daniel Barenboim** for Philadelphia were canceled so that he could stay with invalid wife, cellist **Jacqueline dePre**, who was recently stricken with multiple sclerosis. Barenboim was to have given piano recital at Academy of Music on March 24, and was scheduled to lead the Philadelphia Orchestra for two concerts on March 29 and 30, which had been set up some two years ago.

Opera buff New Jersey Gov. Brendan T. Byrne recommended giving an additional $340,000 for various cultural programs throughout the state. Monies include $25,000 for the Opera Theatre of New Jersey. Under the proposal, the state's subsidy for the New Jersey Symphony will go from $150,000 to $400,000. Record Plant recorded **Jorge Bolet** concert live at Carnegie Hall Feb. 25. Recording was supposed to have been made by RCA engineers, who went out on strike last week.

The Cincinnati Symphony filled two string positions. **Philip Ruder** is new concertmaster. **Yizhak Schotten** becomes principal violist. . . . North Carolina Symphony members accepted new contract. Principals get $212.50 per week, section players receive $212.50 minimum for a season of 31 weeks. . . Cleveland Orchestra gave 12 educational concerts in three days. Orchestra was divided into two performing groups . . . Ten new orchestrations of music by Scott **Joplin** have been recorded by Angel. Release date is Tuesday (11).

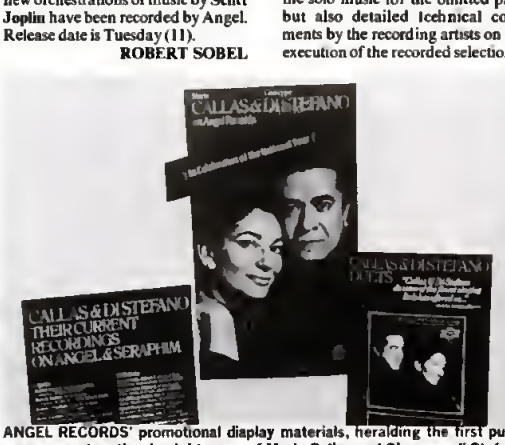
ROBERT SOBEL

Contest Solo Pkg Issued by Music Minus 1

NEW YORK—Music Minus One has released an extensive 53-record set of contest solo LP's, three of which were recorded by Per Brevig, principal trombonist of the Metropolitan Opera Orchestra. A veteran of the Bergen (Norway) and American Symphonies, Dr. Brevig serves on the faculties of Juilliard, Aspen, and City College of New York. He is a leading exponent of contemporary music and author of "Avant-Garde Techniques for Solo Trombone".

Brevig joins such colleagues as Jay Friedman, Keith Brown, Julius Baker, Robert Nagel, and Vincent Abato in recording this competition literature, all of which was chosen from the approved MENC lists. Albums have been prepared for flute, clarinet, alto saxophone, trumpet, French horn, and trombone.

Each LP consists of a complete performance on the A side, and on the B side, the piano accompaniment to the same selections with which the student can play along. An added feature is the printed music booklet, which contains not only the solo music for the omitted part, but also detailed technical comments by the recording artists on the execution of the recorded selections.



ANGEL RECORDS' promotional display materials, heralding the first public appearance together in eight years of Maria Callas and Giuseppe di Stefano, include, from left, an 18" x 33" easeled display piece with a complete Callas/Di Stefano discography, a 24½" x 44' four-color softsheet portrait and an 18" x 33" easeled display piece featuring "Duets at La Scala" album jackets.

Billboard Top50 Easy Listening

Billboard SPECIAL SURVEY for Week Ending 3/9/74

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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	4	7	**SEASONS IN THE SUN** Terry Jacks, Bell 45432 (E.B. Marks, BMI)
2	1	11	**LAST TIME I SAW HIM** Diana Ross, Motown 1278, (Jobete, ASCAP)
3	10	9	**SUNSHINE ON MY SHOULDER** John Denver, RCA 0213, (Cherry Lane, ASCAP)
4	2	11	**I LOVE** Tom T Hall, Mercury 73436, (Phonogram), (Hallnote, BMI)
5	7	7	**DARK LADY** Cher, MCA 40161 (Senor, ASCAP)
6	3	13	**LOVE'S THEME** Love Unlimited Orchestra, 20th Century 2068, (Sa-Vette, January, BMI)
7	9	13	**MY SWEET LADY** Cliff De Young, MCA 40156, (Cherry Lane, ASCAP)
8	9	13	**LOVE SONG** Anne Murray, Capitol 3776, (Portofino/Gnossos, ASCAP)
9	9	21	**THE WAY WE WERE** Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
10	12	17	**ERES TU/TOUCH THE WIND** Mocedades, Tara 100 (Famous), (Radmus, ASCAP)
11	8	11	**I SHALL SING** Garfunkel, Columbia 4-45983 (Warner-Tamerlane, Caledonia Soul, BMI)
12	11	12	**LIFE IS A SONG WORTH SINGING** Johnny Mathis, Columbia 4 45975 (Mighty Tree, BMI)
13	15	6	**HOUSTON (I'm Comin' Yo See You)** Glen Campbell, Capitol 3808 (Kaytenkay, Hudmar, ASCAP)
14	21	7	**STAR** Stealers Wheel, A&M 72508 (Hudsonbay, BMI)
15	23	3	**A VERY SPECIAL LOVE SONG** Charlie Rich, Epic 5-11091 (Algee, BMI)
16	13	12	**YOU'RE SIXTEEN** Ringo, Apple 1870 (Capitol), (Viva, BMI)
17	14	12	**DADDY, WHAY IF** Bobby Bare, RCA 0197 (Evil Eye, BMI)
18	22	19	**BEYOND THE BLUE HORIZON** Lou Christie Three Brothers 402 (CTI), (Famous, ASCAP)
19	25	3	**THE LORD'S PRAYER** Sister Janet Mead, A&M 1491, (Almo, ASCAP)
20	19	9	**IN THE MOOD** Bette Midler Atlantic 7270, (Shapiro/Bernstein, ASCAP)
21	19	17	**SHOW AND TELL** Al Wilson Rocky Road 30073 (Bell) (Fullness, BMI)
22	20	9	**YOU WON'T FIND ANOTHER FOOL LIKE ME** The New Seekers, MGM 14691, (Geoff Stephens, ASCAP)
23	26	4	**MOCKINGBIRD** Carly Simon & James Taylor, Elektra 45880, (Unart, BMI)
24	17	16	**TIME IN A BOTTLE** Jim Croce, ABC 11405 (ABC, ASCAP)
25	19	22	**LET ME BE THERE** Olivia Newton-John, MCA 40101 (Gallico, BMI)
26	28	5	**FOOLS PARADISE** Don McLean, United Artists 363, (Nor Va Jak, BMI)
27	30	9	**TAKE CARE OF HER/I'VE GOT A THING ABOUT YOU BABY** Elvis Presley, RCA 0196, (Gamge Paxton/Swamp Fox, White Haven, ASCAP)
28	31	6	**THE ENTERTAINER** Marvin Hamlisch, MCA 0174, (Multimood, BMI)
29	29	9	**JESSICA** Allman Brothers Band, Capricorn 0036 (Warner Bros.), (No Exit, BMI)
30	35	2	**LOVING ARMS** Kris Kristofferson & Rita Coolidge, A&M 1498, (Almo, ASCAP)
31	34	4	**THERE WON'T BE ANYMORE** Charlie Rich, RCA 0195 (Charles Rich, BMI)
32	49	2	**BEST THING THAT EVER HAPPENED TO ME** Gladys Knight & The Pips, Buddah 403, (Keca, ASCAP)
33	38	2	**NICE TO BE AROUND** Maureen McGovern, 20th Century 2072, (Fox Fanfare, Almo, BMI, ASCAP)
34	36	4	**FREE AS THE WIND** Engelbert Humperdinck, Parrot 45-40077, (London), (Saultown, BMI)
35	33	9	**UNTIL YOU COME BACK** Aretha Franklin, Atlantic 45-2995 (Jobete, ASCAP/Stone Agate, BMI)
36	42	3	**TELL ME A LIE** Sami Jo MGM South 7029, (Fame, BMI/Rich Hall, ASCAP)
37	37	7	**W.O.L.D.** Harry Chapin, Elektra 45874 (Story Songs, ASCAP)
38	43	4	**MIDNIGHT AT THE OASIS** Maria Muldaur, Reprise 1183 (Warner Bros.) (Space Potaline, ASCAP)
39	–	1	**TSOP** M F S B., Philadelphia International 7 3540 (Columbia), (Virgin, ASCAP)
40	46	3	**MUSIC EYES** Heartsfield Mercury 73449, (House of Living, ASCAP)
41	39	5	**YOU WILL BE MY MUSIC** Frank Sinatra Reprise 1190 (Warner Bros.), (Sergeant, Jonico, ASCAP)
42	44	4	**SOMEBODY FOUND HER** Addrisi Brothers, Bell 45,434 (ABC/Dunhill, Soldier, BMI)
43	–	1	**I'LL HAVE TO SAY I LOVE YOU IN A SONG** Jim Croce ABC 11324, (Blendingwell/American Broadcasting, ASCAP)
44	40	5	**LET ME GET TO KNOW YOU** Paul Anka Fame 345 (United Artists), (Spanka, BMI)
45	48	2	**PIANO MAN** Billy Joel Columbia 45963, (Home Grown/Tinker Street Tunes, BMI)
46	47	3	**SINGIN' IN THE RAIN** Sammy Davis, Jr., MGM 14685, (Robbins, ASCAP)
47	–	1	**SKYBIRD** Neil Diamond, Columbia 4-45998, (Stone Bridge, ASCAP)
48	50	2	**SPIN BALL** Herbie Mann, Atlantic 3009 (Herbie Mann, ASCAP)
49	–	1	**I'M A TRAIN** Albert Hammond, Mums 7-6028 (Columbia), (Leeds, ASCAP)
50	–	1	**WATCHING THE RIVER RUN** Loggins & Messina, Columbia 46010, (Jasperville/Gnoss/Portaline, ASCAP)

O'Connor's 'Lovewords' Melds Music & Sayings; Hopes Bright

By CLAUDE HALL

LOS ANGELES — Harry O'Connor, who lists himself only as a "broadcast producer," is moving into high gear with "Lovewords," a new revolutionary programming aids package that was launched on KRLD-AM, Dallas, and will be added on another seven radio stations within a month. O'Connor, a radio veteran, said the package bas been signed for on seven additional stations, too, "and we plan to be adding about seven stations a month."

The package, he billed as the "new programming *additive* concept to come along in recent years, to my knowledge."

KRLD-AM general manager John C. Butler was enthusiastic about the test-project first-run of "Lovewords" on his station. He said that be received "literally bundreds of calls and letters from listeners expressing thanks" for the selections. In an April/May ARB ratings survey, the station came in No. 1 in total persons 6 a.m.-7 p.m. Monday through Friday.

But the experiments are over and O'Connor is now ready to launch "Lovewords" around the world. The package bas just been introduced on WJW-AM in Cleveland.

Basieally, the package is a series of "sayings" that are closely related to given tunes. The sayings, recorded by various actors and actresses, are provided with the tunes on tape. The concept of the package "is to give the radio station something to say," O'Connor said. Air personalities weave the segments into their show sans comment of any kind.

"The concept of the package is to create an environmental *bridge* between the station and the listeners," O'Connor said.

The sayings themselves range from humor to philosophy, even cute sayings. They fit the topic of the tune and are produced right over the intro of the song up to vocal. All of the tunes, thus, should be back announced by the air personality on duty. The sayings themselves are 5 seconds to 50 seconds long. A radio contracts for 1,500 such elements a year and these elements include tbe music the sayings are about.

Custom Application

The key to their usage, however, is tbat they must be "tailor-fitted to a radio station," O'Connor said. "For instance, when we put these on the air in Cleveland at WJW-AM, I spent a day with program director Bob West. I had to find out about the competition and what they were doing. Also:

- Check potential best time periods for the package in order to build better demograpbics;
- Obtain aircbecks of all of the air personalities on the station so as to evaluate bow they can best use the package;
- Check the commercial load of the station;
- Evaluate bow to program the package elements on the air."

Although the initial package was for MOR format AM stations, O'Connor will soon be tailoring one for FM in stereo and then launching a similar package for AM rock radio stations. Of course, the rock package will be keyed on a rock-type audience and sayings will be for that type of target listener.

The sayings, incidentally, are designed to be used at the rate of anywhere from two-to-four an bour. Reels contain about 14 elements and married tunes. One reel might be on Diana Ross, another on the Carpenters, another on Frank Sinatra. Every fourth reel sent to a radio station features top-of-the-chart tunes.

Besides "Lovewords," other programming packages that O'Connor bas avatlable includes a series of 195 five-minute programs bosted by Efrem Zimbalist Jr. called "Profiles in Greatness"; a package of either 150 or 300 brief humor shows called "The Pat Buttram Comedy Show," and "The Christ Chronicles," a five-hour pop music documentary narrated by air personality Shadoe Stevens.

Expansive Background

O'Connor likes to call his firm "a creative shop," rather than a production firm and a syndication firm. He first started in radio about 1943 on KMAC-AM in San Antonio working with veterans Joe Allison and Biff Collie on what was then called "a record show." O'Connor did writing and producing on the 11 p.m.-1 a.m. "Jukebox Saturday Night" program. He later did a

(Continued on page 39)

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Mark Elliott Opens Firm

LOS ANGELES—Mark Elliott, former air personality with KHJ-AM here, has launcbed a syndication firm—Pied Piper Productions—that will be a subsidiary of Alan/Tuna Productions in suburban Woodland Hills.

His new firm will be involved in syndicated music programming, a package of radio contests and specialty DJ logos. The logos, called "Jock Seasoning," feature singers with a phrase or word, then Elliott voicing the DJ's name over a sustaining note, and a singing tag from the singers. There are separate jingles for holidays, three-day weekends, summer, etc. Josepb Cuff & Co. did the music on the jingles. Jeff Alan at Alan/Tuna Productions will be in cbarge of marketing the product of the new firm.

Country Jingles Soon

MEDINAH, Ill.—Imagineers, a jingles firm that recently launched "Jockapellas" and more recently a new series called "Energy!," will be introducing a low-priced country music jingles package soon, according to Paul F. Iams Jr. of the firm.

Charleston, S.C. Black FM Slated

CHARLESTON, S.C.—Operators of WPAL-AM, a 1,000-watt soul music station bere managed by Ken Goodman, will put a new FM station on the air around the first of April here with a black progressive format at night and white LP cuts during the day. Call letters are to be WWWZ-FM, according to Jim Ray, who said be was currently looking for black air personalities to work on the new station. He's also trying now to build a music library for the station.

LA Country Club Syndication Set

LOS ANOELES—London Wavelength, a New York radio syndication firm that has primarily dealt in imported BBC radio documentaries and programs to date, will syndicate the new "Palomino Country," a live sbow bosted by Sue Thompson. The show will be taped from the Palomino Club, Los Angeles. Sbeldon I. Altfeld is executive producer. Show will be produced by Shirley Palmer and directed by Paul Werth.

Among artists set for the series so far are Ernest Tubb, the Statler Brothers, Conway Twitty, and Hank Thompson.

VISITING KNAC-FM in Long Beach, Calif., is the Blue Oyster Cult, Columbia Records group. From left: Ron McCoy, program director nf the prograssive station, Joe Bouschard, hass player; Buck Dharma, guitarist; Albert Bouachard, drummer (seated); Frank Shargn, west coast product manager for Columbia Records; Paul Rappaport, ragional promotion manager for the label; Eric Bloom, vocalist and guitarist for tha group, and Alan Lanier, pianist.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Russ Molloy has been named general manager of WFMR-FM, the station in Milwaukee operated by Koss Corp. He was previously director of corporate development programs for Koss Corp. **John Koss**, president of Koss Corp., a headphone company deluxe, is chairman of the radio station operation. I don't guess there's a sound fan (and that includes nearly every air personality and program director in the nation) who hasn't owned a set of Koss earphones at one time or another. Me, ton . . . The personalities are out on strike against WSB-AM in Atlanta. Salary was cause of the walkout. Cox pays lower than they sbould in a couple of markets; Miami and, evidently, Atlanta. And in both cases the stations bave been making eaeellent profits. I hope that management is willing to rectify any discrepencies. I can't put all of the responsibility on Cox, because many of their people draw very good salaries. But radio, in general, bas too long been inconsistent in salaries for air personalities and program directors. Miami doesn't pay as well as Raleigh, N.C., for instance. And Spartanburg, S.C., pays usually more than either Atlanta or Miami. True, I don't know all of the details on the WSB-AM walkout, but wben AFTRA scale is only $228 a week tops for a station like WSB-AM, which is absolutely the major station in the market, I have to express concern for the air personalities wbo work there.

* * *

Johnny Hyde, program director of KCRA-AM in beautiful downtown Sacramento, Calif., had a great idea for a topic at the seventh International Radio Programming Forum this coming August. He states: "Many programmers work on that masterpiece feature or promotion that runs on their station with great critical acclaim, but then the masterpiece is filed away and never beard again. How about a simple way of swaps or easy syndication?" Very good idea, Johnny. If any of you guys have a special or documentary that you've done and will be willing to let others use, write me the details about the show, etc., and whatever price you'd like for it, if any. I'll list them. Okay?

* * *

Gene Pope bas resigned as program director of WVOJ-AM in Jacksonville, Fla., a country station; he's going to continue as morning air personality and get involved in local real estate. He steps down as program director in June, so I guess that leaves the position sort of open until then, if you're interested in seeking it. . . . **Dave Kurtz** has been named program director of WRCR-FM in Rushville, Ind. New lineup bas Kurtz 5:30-10 a.m., **Bill Bailey** until 4 p.m., and **Michael Brodnax** 4-signoff. . . . **Walt (Baby) Love**, air personality at WXLO-FM in New York, would like to talk with some young good black air personalities. His phone at home is 201-342-7594. If you're interested in advancing your eareer in radio and you're black, you might find the talk with Love very interesting.

* * *

Got to listen to more Tucson radio Tuesday (26) at 4:30 a.m. and **Mike McKay** was on KHOS-AM. Very tight production. Chopped some records right and left, usually wisely because it made the show move in high gear. Cbopped one a little too much (in middle of a lyric line) into ABC news, but I suspect be had to do something fast. Flubbed up a comment oo the weather; should bave written out his copy and been prepared. Sbould have also found something else other than: "If you've got to be at work at 6, you have 22 minutes to get there" type of nonsense, wbich be did repeatedly. Could have said: "If you're going to stop for coffee at that little shop on Alemeda, etc." Voice was not as *developed* as should have been. I'm not talking about the *quality* of the voice. After all, Scott Muni of the WNEW-FM in New York has a voice like a travel truck moving rapidly forward in reverse gear (he onee told me that everyone advised him to

(Continued on page 39)

WCCO-AM, a 50,000-watt clear channel MOR format station, welcomes a man who has his roots in country music—Mnnument Records artist Charlie McCoy. From left: Denny Long, music director of tha station; Nata Wolk, local Monument promotion man; Charlie Bonne, air personality with WCCO-AM; McCoy, who is also nne of the key harmonica players nn most Nashville recording sessions; and Tex Davis, Monumant's national promotion executive.

MODERN MEDICINE

March 9, 1974

Vol. 12 No. 052

MEDICAL SCIENCE BAFFLED

STRANGEST BIRTH ON RECORD

PASS THE SUTURES AND CLEAN UP THAT MESS

SPECIAL
3 DOG NIGHT
MEDICAL
BREAKTHROUGH EDITION!!

But they'll put down acts who can fill Madison Square Garden, or attract loyal record-buying fans. They're not considered "pure or artistic or creative" or... God (or Robert Hilburn) knows what they're considered not to be. Perhaps they'll decide to acknowledge that they exist, but not without the inclusion of a leer or sneer. That's defeatist. That's what is pulling down circulation and causing these "failures around the ears."

No matter that Three Dog Night can fill a 50,000-seat stadium . . . more than once, if they had the time on tour. Did they write "Joy To The World?" No? "Off with their heads!"

50 000 fans hold their breath for the start of the concert, Cotton Bowl, Dallas, Texas

Listen to what *really* happens . . . in the words of one writer who experienced it, Harlan Ellison, by name.

"There are many stories of audience-performer experiences that come out of rock concerts. One of the most unusual concerns the THREE DOG NIGHT. It also illustrates the group's relationship with its audience and the impact their talents carry.

"The scene is Hofheinz Pavilion, one Wednesday night in Houston, Texas. The group was performing flawlessly; from the first emergence on stage to the final moments of their third curtain call,

not one kid in the audience would have traded his or her seat for any-thing. They laughed, they clapped, they sang and, during the wave high point of the concert's final number, "Eli's Coming," the incredible incident occurred.

"Anyone familiar with audiences of The Rolling Stones, Beatles, Grand Funk or Blood, Sweat & Tears, is prepared for the rampaging hordes breaking loose, swarming over the barriers and onto the stage, sending the musicians fleeing, abandoning their instruments to preserve their lives from fans who want to touch them, be near them. No one was really surprised when the audience at the Houston concert rose en masse and broke for the stage. What did mark the incident as extraordinary was that when they reached the stage . . . they stopped.

"They wanted to be close, they wanted to suck the music into their very pores. But they respected the group. They would do nothing to halt the sound, to panic the musicians. Thousands of bodies, swaying like wheat in the wind, stood inches from the group and *listened*. It is considered one of the greatest tributes any rock group has ever received in the history of rock concerts in this country."

You've got to wonder if the critics ever asked themselves what composers would do without interpreter/performers? Would anyone care to speculate on Burt Bachrach's career if he had to depend on his own voice to get his songs across to the public.

The painstakingly evolved popular appeal of Three Dog Night is used to lend clout to the careers of other young talents. Anyone doubting the foregoing need only consider how much notoriety and money has been garnered for talents like Laura Nyro, Randy Newman, Hoyt Axton, Harry Nilsson, Danny Moore, David Arkin, David Loggins and others via the express route of a Three Dog Night interpretation. Consider the common good, if you will: not to put him down, but while a McCartney writes and sings his own work and draws down the adoration of the critical gurus, Three Dog Night juice the careers of as many as twelve different creators per album. Nothing at all wrong with an artist serving self but who the hell has the *chutzpah* to put down a group that carries so many others with them as they rake in the goodies?

And if you think this largesse is extended only to the favored few composers whose names are now common currency, consider that Gary Itri, who wrote "Midnight Runaway" (on the *Seven Separate Fools* album), was the cleanup janitor in the recording studio where they were cutting that album. Ask Stephen Stills.

About five years ago, he fell into the Troubador to see the boys one night, asking them to record a number he had written. And that was *after* he and Crosby and Nash had it made. Why? Could it be he better understood the nature of this business? The symbiotic relationship between artist and composer? The fresh look and interpretative "salesmanship" another group could give a song?

Or Hoyt Axton. You'd have to say Hoyt had given music a pretty fair country chance. Not to say he wasn't making it, but commercial jingles are the be-all and end-all of the business, now aren't they? And it's fair to say that since "Joy To The World," everybody wants Hoyt's next. In fact, that one song alone has become easily the most valuable copyright of the past ten years.

We *did* ask:

ALEX HARVEY: "I've long admired Three Dog Night as an outstanding and entertaining musical group. But it was not till they cut my *"Tulsa Turnaround"* that I realized how much they could add to a song with their unique interpretations. In fact, I liked their version so much I copped it for my own act."

RANDY NEWMAN: "What can I say about them that their music doesn't say better? They have great taste, they work hard, they're at core *musicians*. Anyone who questions that should stop to consider how big they've been and for how long . . .

"Mama Told Me wouldn't have been a hit if they hadn't recorded it; it's that simple. When I heard it was going to be a single, I thought they'd bomb with it. I'm glad I left them alone; what they did for that song is going to put my son through college."

BRIAN WILSON: "Why don't you ask who I think is better, Danny Hutton or Frank Sinatra? I'd tell you Danny Hutton. Wow! Three Dog Night! Wow!

DANNY MOORE: "Three Dog Night is really a workhorse group . . . music is a serious business with them. They've helped my career enormously.

ANATOMY OF A THREE DOG NIGHT

Want to play a trivia game?

Read these lyrics and ask yourself the first name that comes to mind.

"SWANEE! HOW I LOVE YA! HOW I LOVE YA! MY DEAR OLE SWANEE!" (New World Music Corp.)

"PEOPLE. PEOPLE WHO NEED PEOPLE... ARE THE LUCKIEST PEOPLE IN THE WORLD." (Chappell-Styne Inc. and Wonderful Music Corp.)

"I LEFT MY HEART IN SAN FRANCISCO. HIGH ON A HILL IT CALLS TO ME." (General Music Publishing Co.)

"COME TO THE CABARET OLD CHUM. COME TO THE CABARET." (Sunbeam Music, Inc.)

"GOD BLESS AMERICA. LAND THAT I LOVE." (Irving Berlin Music Co.)

"SURE, I'VE GOT RINGS ON ME FINGERS AND BELLS ON ME TOES. ELEPHANTS TO RIDE UPON ME SWEET IRISH ROSE." (Warner Bros. Music)

"BEI MIR BIST DU SCHOEN. PLEASE LET ME EXPLAIN. IT MEANS YOU'RE THE FAIREST IN THE LAND." (Harms, Inc.)

"I'M GONNA BUY A PAPER DOLL THAT I CAN CALL MY OWN. A DOLL THAT OTHER FELLOWS CANNOT STEAL." (Edward B. Marks Corp.)

"WHEN I'M CALLING YOU—OOH-OOH-OOH... OOH-OOH-OOH." (Harms, Inc.)

"MEET ME IN ST. LOUIS, LOUIS. MEET ME AT THE FAIR. DON'T TELL ME THE SUN IS SHINING ANY PLACE BUT THERE." (Shawnee Press Inc.)

"JOY TO THE WORLD. ALL THE BOYS AND GIRLS. JOY TO THE DEVIL AND THE DEEP BLUE SEA. JOY TO YOU AND ME." (Lady Jane Music)

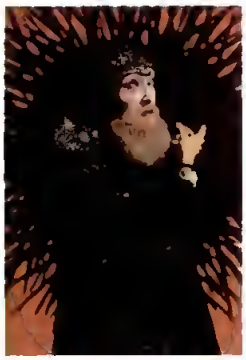
Al Jolson, Barbra Streisand, Tony Bennett, Liza Minnelli, Kate Smith, Belle Baker, The Andrews Sisters, The Mills Bros., Jeannette MacDonald and Nelson Eddy, Judy Garland. Three Dog Night. Right?

WRONG!!!

George Gershwin and Irving Caesar; Jule Styne and Bob Merrill; George Cory and Douglas Cross; John Kander and Fred Ebb; Irving Berlin; Maurice Scott, R. P. Weston and S. J. Barnes; Sholom Secunda, Saul Chaplin and Sammy Cahn; Johnny Black; Rudolph Friml, Otto Harback, Oscar Hammerstein; Kerry Mills and Harry Simone; and Hoyt Axton.

But that doesn't mean that any one of the record companies wouldn't love to get their hands on another one of those "wrong guess" artists. In fact, they make the industry spin, to relate it to our business. This is not meant to take anything away from the great producers, composers, technical staffs, even vinyl factories and cover layout artists, promotion men and d.j.'s, but where would any of us be without those star quality performers? "The names! Gimme a name! Gimme an attraction!"

Similarly the behind-the-scenes artists couldn't function without those whose voices and talents soar off a disc or tape. To make



it in this business...to *really make it*... you need all elements successfully combined, and any artist in his or her right mind is grateful to the point of handing out $45,000 Stutz Blackhawks at Christmas like they were two-fers.

So what the hell is all the fuss about if everybody accepts these facts!?! Well, not everybody does.

There's nothing as subject to the "phase" syndrome as the music business, unless it's movies. So today, and ever since the Beatles, any group has to compose their own music. Right? Wrong again.

Take Three Dog Night. 10 gold albums. 9 gold singles. Standing Room Only. Standing Ovations. Keystone of a label. Innovative interpreters whose final cuts make the demos sound like they came from another planet. Yet, in some major American centers, you can hear them put down or ignored by the so-called major critics, because "they don't write their own music." Heaven forfend! In fact, the only non-composing act in the last several years to get their praise is Joe Cocker, and that's only because he's English.

You don't believe me? Here's a list of other big record sellers who are readily dismissed by the elite among the reviewers: The Osmonds, Raspberries, Led Zeppelin, Grand Funk, The Carpenters. I'm sure you can add your own.

Danny Hutton of Three Dog adds: "Critics may put us down, but songwriters don't. All of us have different talents; different strengths and weaknesses that one single writer cannot have. Not every songwriter can become a Carole King, and they need groups or acts like ourselves in order to get their songs to the public ear. This is our value: as interpreters and entertainers."

Ah. We're getting closer to the smell of success. Entertainer? That's a clue word. Outside of the business, BMI or ASCAP, the lyricist or composer, who cares or who knows who wrote "Funny

Girl?" But millions of fans plunked down more than $55,000,000 in long green to watch Barbra Streisand cavort on screen and sing the songs that are now "hers." Sorry Jule. Sorry Bob. That's what the audience wants, and they get it every time. Remember the last time an industry tried to dictate to the public what it wanted them to accept? It was the Midi skirt, and the schmotta biz threw a couple of thousand people out of work for two whole seasons. They're about to do it again. You don't believe it? Read Women's Wear Daily any day and take a look at "The Gatsby Look."

No, sir. What the "critiques" forget is that people plunk down hard cash to be ENTERTAINED. That super performer out there, all alone or with just a few friends, fronting an enormous behind-the-scene effort to make it all come together for a magical hour and a half. Entertainment.

That's what the New York Times, for example, has forgotten. They've filled their "entertainment" pages with obscure ballerinas, harpists, sculptors, poets and painters whose work *may* be seen again in N.Y. sometime in the next 17 years. Ahhh. But that classic review! That well-turned phrase! What a perfect addition to Clive Barnes' scrapbook!

(Continued from center spread)

Back in 1968, after the release of Three Dog Night's first lp, the telephone on Marv Helfer's desk at ABC-Dunhill rang. The caller was a disc jockey in Eugene, Oregon. He related to Helfer that he was getting a lot of requests for "One" (by Harry Nilsson), a cut from the new (and first) Three Dog Night album. (The single from the album, "Nobody" was making *no* impression on any body.) The tip from the friendly D.J. set Helfer to inquiring—and after calling around the country he learned that "One" was in big demand. As fast as these things can be done, ABC-Dunhill had a single of "One" on the market. It became the biggest seller in their history and established Three Dog Night as one of the foremost musical groups in America.

Fact: Three Dog Night is practically without peer in the contemporary recording—concert world. Fact: to get there, and, more importantly, to *stay* there doesn't just happen. Like any great star, in any field, Three Dog Night has worked tirelessly for its success. Not only have they worked hard, but they have grown and will continue to grow. There is no secret to this kind of success. There are, however, basic factors involved. The audience could care less that Three Dog Night has constantly sought out new material and slaved over the best possible presentation of that material. Nor are they concerned with the fact that only the best sound men, producer, lighting technicians, etc. have been cultivated in the orbit of the group. Those are not the reasons they buy tickets or albums. And yet those very factors are responsible for the ultimate and continued success of the group.

What attracts an audience? That's a legitimate question to examine.

Logically, it's the star that's up there and out front. They carry the public recognition burden on *their* shoulders, and theirs alone. But not one of them is ignorant of the business enough to ignore all those areas in which they need help. If you look at the best of them, you'll find they've surrounded themselves with people who carry as nearly equivalent a talent in their own fields as the performers themselves.

Take Ron Terry, who works very closely with the group, he has been instrumental in that all-important "next step." Michael Lorimer of Loeb and Loeb, Three Dog Night's attorney. Topnotch. They've recently aligned themselves with new p.r. people, Solters/Sabinson/Roskin, Inc. Not to minimize the long-standing efforts of ABC-Dunhill, its president, Jay Lasker, and Three Dog's closest liaison, Marv Helfer; relationships which serve as great examples of what artists and record company can achieve when all concerned are the best in their field. And speaking of the best, Jimmy Ienner, producer of the group's newest album, is certainly that.

Which brings us to Three Dog Night's latest effort, "Hard Labor." The group considers that everything preceding has been part of the "growing up" period of their careers. (Some "growing:" six years at the top!) But there's validity. They figure they've learned about the business of music by now. And it shows in the album with utmost clarity.

Danny says it: "It's our first 'concept' album. But we've done it without leaving the basic style of rock and roll. We feel there's more in the mix of a 'serious' look at life. It's a lot more adult than anything we've done to date."

That hardly sums it up adequately. Its really been a hard labor for them. Infancy is not an easy time. Psychologists will tell you that "the formative years" shape you for life, but that doesn't mean you can't change . . . mature. But it's a struggle. You have to want to grow. You have to face your failures and mistakes as well as your successes. And you have to believe you're ready to take on the ultimate responsibilities for your own future . . . it's called "taking a stand in politics.

The common thread in "Hard Labor" is a number called "The Show Must Go On," as wailing, dramatic, poetic, mature and moving a number as any you'll come across this year, we suspect. ABC-Dunhill is out of the business of predicting the single to come out of a Three Dog album since the aforementioned 1968 incident involving the side, "One." Unlike those critics we've been talking about, they believe the audience will have something to say about it. But they've got great faith in this particular song. Listen carefully. They think you're going to be hearing a lot of it . . . very soon.

As for live performance, Three Dog Night promises a "dramatic change" come this Spring and Summer. They'll be heading out on a tour of the U.S., Europe, Canada, and Australia, and "Hard Labor" will be their advance agent.

THE ALBUMS

October 16, 1968
"THREE DOG NIGHT" (SD 5004B)

One, Nobody, Heaven Is In Your Mind, It's For You, Let Me Go, Chest Fever, Find Someone To Love, That No One Ever Hurt This Bad, Don't Make Promises, The Loner, Try A Little Tenderness

Produced by Gabriel Mekler

June 11, 1969
"SUITABLE FOR FRAMING" (DS 50058)

Feeling Alright, Lady Samantha, Dreaming Isn't Good For You, A Change Is Gonna Come, Eli's Coming, Easy To Be Hard, Ain't That A Lotta Love, King Soloman's Mines, Circle For A Landing, Celebrate

Produced by Gabriel Mekler

October 16, 1969
"CAPTURED LIVE AT THE FORUM" (DS 50068)

Heaven Is In Your Mind, Feeling Alright, It's For You, Nobody, One, Chest Fever, Eli's Coming, Easy To Be Hard, Try A Little Tenderness

Produced by Richard Podolor

March 31, 1970
"IT AIN'T EASY" (DS 50078)

Woman, Cowboy, It Ain't Easy, Out In The Country, Good Feeling (1957), Rock & Roll Widow, Mama Told Me (Not To Come), Your Song, Good Time Living

Produced by Richard Podolor

November 18, 1970
"NATURALLY" (DSX 50088)

I Can Hear You Calling, One Man Band, I'll Be Creeping, Fire Eater, Can't Get Enough Of It, Sunlight, Heavy Church, Liar, I've Got Enough Heartache, Joy To Be World

Produced by Richard Podolor

June 16, 1971
"GOLDEN BISQUITS" (DSX-50098)

One, Easy To Be Hard, Mama Told Me (Not To Come), Eli's Coming, Your Song, Celebrate, One Man Band, Out In The Country, Nobody, Woman, Don't Make Promises, Try A Little Tenderness

December 30, 1971
"HARMONY" (DSX 50108)

Never Been To Spain, My Impersonal Life, An Old Fashioned Love Song, Never Dreamed You'd Leave Me In Summer, Jam, You, Night In The City, Murder In My Heart For The Judge, The Family Of Man, Mistakes And Illusions, Peace Of Mind

Produced by Richard Podolor

March 27, 1972
"SEVEN SEPARATE FOOLS" (DSD-50118)

Black And White, My Old Kentucky Home (Turpentine and Dandelion Wine) Prelude To Morning, Pieces Of April, Going In Circles, Chained, Tulsa Turnaround, In Bed, Freedom For The Stallion, The Writings On The Wall, Midnight Runaway

Produced by Richard Podolor

February 13, 1973
"AROUND THE WORLD WITH THREE DOG NIGHT" (DSY 50138)

One Man Band, Never Been To Spain, Going In Circles, The Family Of Man, Midnight Runaway, Liar, Good Feelin' 1957, Organ Solo, Eli's Coming, Joy To The World, Black And White, Pieces Of April, Out In The Country, Mama Told Me (Not To Come), Drum Solo, An Old Fashioned Love Song, Jam

Produced by Richard Podolor

October 9, 1973
"CYAN" (DSX 50158)

Happy Song, Play Children Play, Storybook Feeling, Ridin' Thumb, Shambala, Singer Man, Let Me Serenade You, Lay Me Down Easy, Into My Life

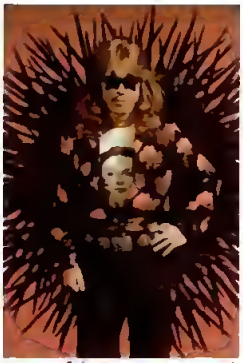
Produced by Richard Podolor

March 6, 1974
"HARD LABOR" (DSD 50168)

Sure As I'm Sittin' Here, Anytime Babe, Put Out The Light, Sitting In Limbo, I'd Be So Happy, Play Something Sweet, On The Way Back Home, The Show Must Go On

Produced by Jimmy Ienner

Art Direction & Photography: Ed Caraeff
Design & Layout: David Larkham



I was ecstatic when they recorded *Shambala:* to date it's sold over one million two hundred thousand copies. They can do that for a song because they keep going for perfection in their performances, and so they appeal to such a broad range of audiences. There just aren't many groups that can do something as difficult as that."

New Three Dog member Skip Konte says, "I am a writer. Wrote 'Ride, Captain, Ride,' I'm very partial to a group that can take a song and play the shit out of it. People who are antagonistic because Dog doesn't write their own songs, I just want to remind them that there are great writers who can't *do* their own songs. Should their great material go unpublished or unpresented? When a writer gives someone else the song, and they really get into it, it's a tribute to the writers that seven guys can get into a song and really pull it off."

DRUMMER FLOYD SNEED SAYS: "Rock critics have a right to make a living. In fact, we're going to throw an elegant banquet and let them eat a free meal . . . off our gold records."

TO CORY WELLS; "Even though we try hard not to let it get to us, the persistent labeling of the group as 'a non-writing act' is the bane of our existence. We take great pride in being an effective vehicle for bringing the material of talented writers to the public. We get nothing but thanks from the writers whose work we interpret; they seem to understand that even a hit song can't be a hit record until someone records it . . . until then it's merely a demo or a lead sheet. You wouldn't think that would be so hard for critics to understand, would you?"

CHUCK NEGRON SAYS, "Let them say what they want to; all I know is that the thrill we get on a good evening when we're up for a concert and the audience is with us, is a kind of joy they will *never* have. We *do* it . . . they only *talk* about it."

Keyboard artist JIMMY GREENSPOON adds, "Trying to please critics is like trying to make love to six women at once: you don't please yourself and you sure as hell don't please anyone else, either. We hear the critics putting us down for not doing our own writing, but *we* know the truth: the group has helped uncover ignored writing talent time and again. Take Hoyt Axton, for instance. Hoyt was known on the folk circuit, but the fickle general public had overlooked him. Now the general public is aware of Hoyt and his enormous talent, and he's had an amazing resurgence within the industry; *we* helped do that."

Lead guitarist MICHAEL ALLSUP reminds us, "If you remember, when the Doors got started, critics were putting them down for recording their own music and not contributing to the industry. It's just the reverse with us, but apparently you can't please the critics; they'll *always* find some reason to complain. We've found our particular niche: entertainment. We've sold millions of records and hundreds of writers receive performance royalties and publishing royalties because we *do* care about contributing subtantively to the music world."

Let's take a closer look at the media world of publishing and see what's going down with all those "heavy" writers and the publications they write for. Well, let's stop and remember for a moment that New York . . . Mecca, baby! . . . used to have 11 dailies. It now has three. It used to be home for any important magazine in America, but you all remember Life, Look and some other fair-sized "opinion makers." Guess who's still on top back in Fun City? The News, that's who! "That trasby little excuse for a newspaper," they'll tell you. But it's still entertaining to huge audiences, apparently. *They* don't seem to have forgotten that.

Chuck Negron, Danny Hutton & Cory Wells with Jay Lasker

In magazines, look at Playboy. No, one doesn't forget that Playboy has herded some of the best minds in America across its pages, but who can deny it had an idea twenty years ago to *entertain* America with what it wanted? And isn't it a fact that the only slick books in America making it today are copies of the Hefner prototype? And all these new books have grown to popularity while Playboy not only didn't slip, but increased its readership steadily every year. The public be denied? Never! And don't you dare forget it, on pain of failure and ruin! A scorned public is the only thing worse than a scorned woman.

And guess who's picking up all the loyalty marbles? The so-called "boob-tube," that's who, bringing entertainment to the hungry as never before, and in the face of the to be expected slaps by the highbrows coast-to-coast.

How long has this been going on? Well, just about ever since vaudeville, in the memory of the oldest of the present generations. It actually goes much further back, but that's far enough for starting. Remember the old song pluggers? Laying their sheet music on pianos in 5 & 10's, singing their hearts out to sell a few copies of their latest titles, but knowing full well that only coming out of the mouths of Jolson, Brice, Cantor, Baker . . . S-T-A-R . . . will sales soar.

You never saw a picture of Sammy Cahn . . . it was always Alice Faye, or Judy Garland, or Betty Grable, or Carmen Miranda, or Fred

(Never mind Mr. Paley. Just use these handy $1,000 bills for Kleenex to wipe away those tears.")

Astaire and Ginger Rogers, or Don Ameche in the '30's and '40's. The faces began to change in the '50's, but the "melody" lingered on. Ringing cash registers when you put a star-quality face or voice to the other talents. Up front! Forward where the waiting audience can see and hear and want-to-touch and go-to-see and pay-for-the-thrill. Into the '60's it continues. New stars in the musical heavens.

The abos of Australia, who dig holes in the earth in which they sleep, use their dingo dogs to keep them warm on bitter nights. When the nights get terribly cold, they may need as much as the body-heat of three dogs. A three-dog night is considered a very heavy night indeed.

June Fairchild, who was Danny Hutton's lady friend, found the group's name in an issue of Mankind Magazine. Danny co-founded the group that bears the name. He is one of the three lead singers.

Another is Cory Wells. He started singing when he was sixteen, for free, in Lulubelle's Bar & Grill in Buffalo, with dynamite big name groups like The Peelers and the Gear Grinders.

When Cory met up with Danny of County Donegal, township of Buncrana, they kicked around the idea of the new group. Both Danny and Cory agreed on who the third lead singer should be—Chuck Negron, late of New York and All-City, All-State basketball team. Only problem was, they didn't know where Chuck had disappeared to. Fate was kind, and the unsuspecting Chuck returned to L.A. from a stint with the Job Corps to be pounced upon by Danny: "Where the hell you been, man, I've been trying to reach you for *days!* We've got an audition!" Three Dog Night had its three lead singers and was ready to roll. Three years later they were grossing betwen twenty and twenty-five thousand a night—and a $90,000 lump in one evening at the Forum—not to mention about a million and a half from recordings.

(Continued overleaf)

"OOOOH-IT'S A BITCH!"
"WAIT UNTIL YOU FEEL WHAT I FELT"
CONFIDENTIAL
THE NEW THREE DOG NIGHT
THE ALBUM: "HARD LABOR" ON Dunhill
DSD 50168

Vox Jox

• *Continued from page 32*

forget New York because he couldn't make the big time with a voice like that). It's what you *do* with the voice you have that counts. Localize, communicate, *feel* for the people out there. You're sharing some great music, some great experiences, etc., with them. What else is going on in town? Something must be happening that's interesting, if not exciting. *Personalize* the station a little more. Incidentally, I don't think "Sugar Town" by **Nancy Sinatra** is exactly a country tune.

* * *

Funniest story of the week? Well, KIQQ-FM in Los Angeles is fixing to launch a lot of promotions. One of them will be a television spot on local stations. The spot was filmed by **Bobby Sherman**, the record artist. From a helicopter, no less. And who's in the scene? Well, it's first **Robert W. Morgan**, morning air personality on KIQQ-FM and he's standing on top of building in Los Angeles as the camera zooms in. What building, you ask? Why, the KKDJ-FM building, of course. And good ol' Robert states that he's on top of everything and that he's on KIQQ-FM. The camera then moves off and down the street to the KIQQ-FM studios for a shot of the **Real Don Steele** and he says that he's **Don Steele** on KIQQ-FM and he's on top of everything, too. KIQQ-FM has been sort of cooling their heels and getting into shape. Now the fur will begin to fly in Los Angeles. First target will be KKDJ-FM and what do you want to bet but that KHJ-AM will be the next?

I don't get South of the Border as much as I would like, but **Stumblin' Blue** came up to see me the other day. He's on XEG-AM, a Mexican station. In photo above, XEG-AM program director **Bill Harris** looks on as Blue does a number for Target Discount Records, a retail chain operation in Los Angeles. Yep, the station sold a heap of mail order LPs

and tapes for the chain the other night via Blue . Been reading a weekly column in the Valley News Dispatch by **Rex Rutkaski** on the local Pittsburgh radio scene. In a recent column, he had comments from various record promotion men in the area such as **Gary Lippe**, A&M Records; **Jim Scully**, Columbia Records; **David Kimmelman**, ABC Records; **Mike Manocchio**, Capitol Records; **Rick Webber**, and **Dan Kelley** of WEA. Good column. One of the men had a comment in the Tarentum, Pa. paper that bares repeating (if only because I agree with him): "There is an arrogance of power among some of the programming people. A lot of radio programming people in the nation are hurting the integrity of the industry. The ultimate people to be cheated are the people and the record company. Stations are waiting, and waiting, and waiting on a song. Pretty soon there won't be people who will take a chance. How bad can it hurt you play a record? Sometimes stations overemphasize research. Why can't we give people something fresh, rather than playing the same material over and over again?" Later in the column, it was mentioned that many people consider Pittsburgh as a washout market for breaking records. I don't think I'll agree with that. Last I heard, WEEP-AM did play a new record occasionally.

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'Lovewords' Pkg

• *Continued from page 32*

country music record show on KWBU-AM in Corpus Christi, then went back to KMAC-AM in 1948 and was into live television work by the end of 1950.

Then came a stint in military service. Afterwards he worked at WBOK-AM in New Orleans, KTXM-AM in Austin as sales manager for three years; KTSA-AM in San Antonio, then alternately into management in Temple, Tyler, and Sherman, all in Texas.

In 1961 he left radio to join Commercial Recording Corp., operated by Tom Merryman. That same year, he became a partner in Archer Productions in Los Angeles where he worked on "Sound of the City" theme with Hugh Heller and Johnny Mann. Then back to Dallas where he packaged and syndicated old Bob and Ray shows.

In 1964 he returned to Los Angeles and worked three years with Mel Blanc before starting his own firm and launching the humor series "Superfun." Two of his earlier successful packages for radio were "The Amazing Radio Adventures of Bonnie and Clyde," starring Gary Owens—a series of 65 programs each about two minutes long—and 300 programs in the "Funnybird" series, each about a minute long. The "Hickeyhigh Report," another series of one-minute humor programs, followed.

Yesteryear Hits

TEN YEARS AGO
March 7, 1964
SINGLES

1 I WANT TO HOLD YOUR HAND
Beatles (Capitol)
2 SHE LOVES YOU
Beatles (Swan)
3 DAWN (Go Away)
4 Seasons (Philips)
4 PLEASE PLEASE ME
Beatles (Vee Jay)
5 JAVA
Al Hirt (RCA Victor)
6 CALIFORNIA SUN
Rivieras (Riviera)
7 NAVY BLUE
Diane Renay (20th Century-Fox)
8 STOP AND THINK IT OVER
Dale & Grace (Montel)
9 FUN, FUN, FUN
Beach Boys (Capitol)
10 SEE THE FUNNY LITTLE CLOWN
Bobby Goldsboro (United Artists)

TEN YEARS AGO
March 7, 1964
ALBUMS

1 MEET THE BEATLES
(Capitol)
2 INTRODUCING THE BEATLES
(Vee Jay)
3 AL HIRT
Honey In The Horn (RCA Victor)
4 PETER, PAUL & MARY
In The Wind (Warner Bros.)
5 THE SINGING NUN
(Philips)
6 NANCY WILSON
Yesterday's Love Songs—Today's Blues
(Capitol)
7 HENRY MANCINI & HIS ORCHESTRA
Charade/Soundtrack (RCA Victor)
8 HELLO, DOLLY!/BROADWAY CAST
(RCA Victor)
9 THE WONDERFUL WORLD OF ANDY WILLIAMS
(Columbia)
10 ROBBY YINTON
There! I've Said It Again (Epic)

FIVE YEARS AGO
March 8, 1969
SINGLES

1 EVERYDAY PEOPLE
Sly & The Family Stone (Epic)
2 PROUD MARY
Creedence Clearwater Revival (Fantasy)
3 BUILD ME UP BUTTERCUP
The Foundations (UNI)
4 DIZZY
Tommy Roe (ABC)
5 CRIMSON & CLOVER
Tommy James & The Shondells
(Roulette)
6 THIS MAGIC MOMENT
Jay & The Americans (United Artists)
7 THIS GIRL'S IN LOVE WITH YOU
Dionne Warwicke (Scepter)
8 BABY, BABY DON'T CRY
Smokey Robinson & Miracles (Tamla)
9 TOUCH ME
Doors (Elektra)
10 INDIAN GIVER
1910 Fruitgum Co. (Buddah)

FIVE YEARS AGO
March 8, 1969
ALBUMS

1 GLEN CAMPBELL
Wichita Lineman (Capitol)
2 BEATLES
Yellow Submarine (Apple)
3 THE CREAM
Goodbye (Atco)
4 BEATLES
(Apple)
5 ASSOCIATION
Greatest Hits, Vol. 1 (Warner Bros.)
6 IRON BUTTERFLY
Ball (Atco)
7 DIANA ROSS & THE SUPREMES WITH THE TEMPTATIONS—T.C.B.
(Motown)
8 TOMMY JAMES & THE SHONDELLS
Crimson & Clover (Roulette)
9 BLOOD, SWEAT & TEARS
(Columbia)
10 TOM JONES
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(Continued on page 56)

Global TV Systems Advisory Corp. Set

By BOB KIRSCH

TUCSON—Gerald Citron, former director of marketing for Norelco VCR products and Irvin Pannaman, managing director of Audio + Video Ltd., annoaneed at the recent International Tape Assn (ITA) seminar here the formation of Intercontinental Video Corp.

The purpose of the new firm will be to belp companies or individuals using video cassette communications on a national or international basis by handling all problems concerned with different worldwide TV standards, power requirements and to "act as a pool from which a network of dealers and companies can draw," according to Pannaman.

"We think this is the first operation of this type," Citron said, "and we feel there here has been a need for one in the industry for the past several years. What we hope to have is an international network of audio/visual dealers who will be able to arrange for purchase or rental of necessary video cassettes, facilities or other video equipment to meet a user's requiremcnts."

What the company basically will be doing, to offer an example, is making equipment available to meet tbe needs of software. For example, a large international pharmaceutical firm may prepare a videotape in this country and want to distribute it to its offices in other areas of the world. Intercontinental Vidco can make the equipment available.

"It is not really practical to make multiple copies of a tape," Citron added. "The only practical thing is to create the environment of the system that the tape was intended for. If we are called in, we will send the needed equipment and promote the operator."

Dealer Network

Talking about the dealer network, Citron said "We will look for the most qualified facility in an area. Initially, we will have locations in New York, Los Angeles and the Midwest. Ideally, be will be a hardware dealer who has duplicating eapacity and, if possible, production capacity, all under one roof. He will most likely be involved in the professional or semi-professional area, and he must be established and fully capable of quality work. In most cases we will not be using a typical retailer, simply because be does not bave, and really has no need for, all of the qualities we are looking for."

How will the dealer network work? "As an example," Citron said, "take a large insurance company in Boston that has prepared a number of videotape presentations. Two will be used in the Boston area and the other copies will go to different areas of the country. We will sbip the tapes to the dealer, and he will undertake to install the needed hardware unit, set up all the necessary parts and carry out the warranty service. As our affiliate, he will get the lion's share of any monies received. A small share will go to us and tbe rest to the dealer who introduced us to this area in the first place."

International

Citron also feels that the international market is of extreme importance. "There are a number of video standards around the world," he said, "but a firm making software for sales presentations or the like is not going to make several different configurations of tape in most cases. For example, in New York City there are at least a half dozen advertising agencies who receive half their billings from overseas divisions and affiliates. These agencies are constantly sending tapes to these affiliates, but at the same time are constantly receiving tapes from their affiliates.

"Obviously," Citron added, "they want to see these tapes. If they are commercials, they may be more than just their own commercials. There may be a lot of the competition's work included also. We can act as the broker in both cases. In this country we will provide the units, through our dealer network, necessary to view the overseas material. The same will be done in reverse overseas. Basically, our job is to be a broker. We want to coordinate and consolidate the whole operation."

Citron is also planning a heavy program in nation's that do not have color television or even TV. The reason for this, be said, is that videotape will play an even more important role in this type of country.

Among the nations to which Intercontinental is currently able to provide its services are the U.S., England, Ireland, France, Germany, the Scandinavian countries, Holland, Austria, Italy, Switzerland, Australia and South Africa.

ITA Future—Blank Tape to Up Sales 4X

TUCSON—Blank tape cassette sales are expected to maintain a 20-30 percent increase each year through 1979, according to Tom Dempsey of BASF Systems, speaker Monday (25) in an audio workshop of tbe fourth annual seminar of the International Tape Association here at the Braniff Place hotel. Sales of blank cassettes should hit $158 million this year, he said, and blank

(Continued on page 42)

Call Conference for Mfr Safety Peril

By RADCLIFFE JOE

NEW YORK—A New Jersey college professor has called for industry team-work in coming to grips with the new Consumer Product Safety Act which he says favors the consumer almost to the point where a recall can put a manufacturer out of business.

In a paper prepared for the 1974 Product Liability Prevention Conference scheduled for Aug. 21-23 at Newark College of Engineering, N.J., Prof. Richard Jacobs said the conference will be structured for all segments of the industry from manufacturers, importers, private labelers distributors and retailers, to engineers, marketing staffs, product service specialists, attorneys and insurers.

Jacobs stressed that all segments of the industry must be constantly attuned to product peril points because in today's climate that's where profits are made and lost.

Jacobs, a member of the NCE industrial engineering faculty and general chairman of the PLP conference, said product peril points change with every new consumer protection law, with every loss incurred and with every jury that finds for an injured consumer.

He added, "Peril points have advanced with bewildering velocity since PLP held its first conference four years ago, with the Consumer Product Safety Act requiring that products be idiot-proofed for the foreseeable future, and manufacturers facing possible jail sentences for marketing bazardous products."

Jacobs acknowledged that in buman terms alone the harm an unsafe product can do may be incalculable. "But," he added, "juries and out-of-court settlements are translating those terms into hard casb awards that are running into the hundreds of millions of dollars annually.

"Manufacturers," said Jacobs, "are required by law to notify the Consumer Product Safety Commission when he discovers a defect in his own product, and the cost of a recall alone can put a company out of business."

Jacobs feels that product peril points can be pushed back and maybe even eliminated. "However," he continued, "this cannot be done by ignoring the problems as only by happy coincidence does wisbful thinking produce safe, liability-free products."

More than 30 other papers will be presented in three concurrent sessions during the three-day conference. There will also be panel discussions and a group of newly devised applications seminars devoted to universal technical and management liability prevention procedures.

According to Dr. John Mihalasky, head of the PLP-74 program committee, certificates will, for the first time this year be presented by Newark College of Engineering to those whose attendance contributes to their required continuing professional education.

Urge Acts, Producers Join Standardization Of Players & Tapes

• Continued from page 3

award for developing the cassette, he said, "We really took an idea from 3M and another one from RCA and put it all together."

Later, in an exclusive interview with Billboard, he elaborated on the need for quick adoption of standards now that technological advances in tape are coming at a fast rate from all directions.

Referring to prerecorded music as "soft-software," he said it is a very important angle. "If new (tape coatings and machines) technology offers better capabilities, then we will need new soft-software, new repertoire."

He agreed that one factor bolding back quadrasonic has been the lack of interest from artists and producers wanting to take advantage of its creative benefits. This ties in with another critical factor, he said, which is timing.

"Even if all the projected technology we talk of now were possible, there is a need for careful timing. Let's not get into the position of the airline companies which ordered 747's while 707's were flying across the Atlantic with under 50 percent occupancies."

No Legal Risk

He does not believe cooperative efforts toward standardization stifle advances nor does be believe it presents a danger of anti-trust actions.

"There is nothing wrong with anti-cartel legislation—particularly in view of the Common Market—or anti-trust legislation as long as the consumer benefits.

"I am making a plea to both hardware and software producers. Someone has to take the driver's seat to get the industry together and to make use of the new technology at the appropriate moment for whatever direct consumer benefits are possible.

"The consumer must see an absence of a credibility gap."

Calling for "not a tiny step but a big leap forward," he said companies have prerequisit "to speak to each other quite honestly." Speaking of the new ferric oxides, combinations of ferric and chromium dioxides and all the various new tape coatings, he stressed over and over the industry mandate to guarantee compability.

"There is an inberent danger (with the new coatings) of upsetting standards."

Hardware Unity

In a hypotheteal illustration, he said, "Let's say the new tapes are four times as good as what we have known. There are hardware options. We could reduce speed by a factor of four, we could increase quality by a factor of four, or we could go halfway in both directions.

"But what happens if one company takes one option while another takes a different option?"

As for the continuing complaint that cassette has lagged behind because of slow development of a quadrasonic format, he said, "We (Philips) proved as early as 1971 at the Consumer Electronics Show that discrete quadrasonic was possible on cassette.

"But the emphasis must remain on retaining compatibility." Otherwise, he said, the new technology and new coatings particularly, requiring new beads and new circuitry, lead to non-compatibility in that they are "not well producable on older machines."

Ovation & Black Continue Pact

NEW YORK—Ovation and Black Jazz Records bave entered into a long term extension of their four-year-old tape licensing contract with Ampex Music Division (AMD). The contract gives AMD non-exclusive stereo and 4-channel tape duplicating rights in the U.S.

137-Unit Chain Emphasis on Sales Program

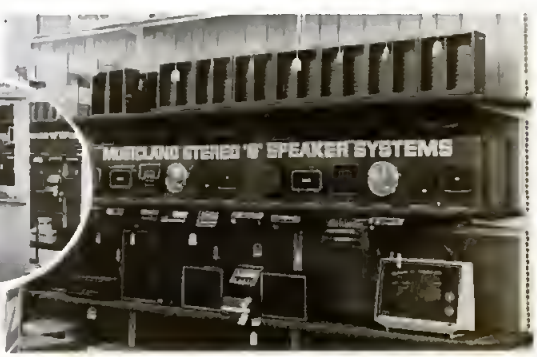
By JACK ROLAND COGGINS

EDITOR'S NOTE: In this second part profile of Musicland district supervisor Chuck Langer expands on the chain's merchandising techniques for combining software and equipment (Billboard, Feb 2).

MINNEAPOLIS—Careful attention to training sales people is one vital key for the Musicland 137-unit chain based here.

(Continued on page 44)

MUSICLAND sales employee Beth Wendt checks enormous stock of tapes at the 48th & Leighton, Lincoln, Neb. unit. Opposite shows wide array of car



atereo while insert ahows how quadrasonic "atep in booth" pluga 4-channel hardware right beside displaya of tapea. Chain haa twn unita in Lincoln.

$200 Mil Class Action Hits CTI

By RADCLIFFE JOE

NEW YORK—Trouhle-plagued Cartridge Television, Inc., in Cbapter XI for almost a year, bas been slapped with a $200 million class-action suit that charges it with security law and antitrust violations that caused the value of its common stock to tumhle from $40 to about 25 cents a share.

Other defendants in the eomplaint brought in Federal court here by the Independent Investor Protection League ia hebalf of Eddie Thompson Jr., of North Carolina, include Hornblower & Weeks-Hemphill, Noyes, the brokerage firm that issued the CTI prospectus, the Avco Corp., parent company of CTI, Paul Revere Corp., and Arthur Young & Co. accountants.

The complaint which charges six separate causes for action, argues that the system is still bug-ridden and therefore unmarketable. . . .

- That wben Hornblower issned the prospectus on public stock offerings, May 19, 1971, the compaay bad not yet developed a color videocassette unit as the offenng claimed.
- That the prospectus claimed prospects for getting patents were good while adversary patents made this unlikely.
- That Hornblower, wbile issuing bullish market reports, was selling the stock on its own bebalf and for sueh favored customers as Avco Corp., and Paul Revere Corp.
- That Avco forced its way into controlling CTI.
- That Avco executive committee chairman, John Gosnell, and the Paul Revere Corp., an account controlled by Gosnell, used insider information to sell CTI stock prior to CTI filing a Chapter XI petition last June. The suit claims that this move allowed the defendants to realize about $40 a share of CTI stock while the class knew nothing about the impending bankruptcy.

The antitrust charge which claims treble damages argues that the defendants conspired to destroy tbe value of CTI's common stock to freeze out the present stockholders, and allow Avco to take control of the firm at a fraction of its true value. The suit claims that this conspiracy forced the company into bankruptcy.

The accounting firm of Arthur Young & Co. is being charged in the suit with allegedly giving misleading financial information when the initial public offering was made.

Other defendants named in the complaint include a number of officers of the defendant corporations and a number of Jobn Does.

The Independent Investor Protective League was established about a year ago to offer legal aid to independeat investors, who are members of the league, faced with investment problems.

The law firm of Beder & Beder is representing the plaintiffs.

Hitachi Promises Prices Will Remain Steady in '74

NEW YORK—The Hitachi Sales Corp. of America has pledged its determination to hold the line on product pricing during 1974, despite shortages of raw materials, spiralling labor costs and other economic ills facing the home electronics industry.

The pledge came from Morton Schwartz, Hitachi's vice president, at the introduction of the firm's 1974 product line. Schwartz said that out of 90 products in the company's entire carryover category, only six had been subject to price increases.

He continued, "On new items there have been minimal increases, as compared to similar products in 1973. He stressed that an item by item evaluation would bear this out.

The new line of 117 products features an integrated rear amplifier designed to convert two channel stereo into 4-channel, a radio-cassette recorder with wireless micropbone, and a "language laboratory" cassette system with variable playback speeds.

The integrated rear channel amplifier, model IMA-40 converts any conventional stereo system into quadrasonic with discrete, SQ and RM modes. It has a power output of 13 watts per channel RMS, and carries a suggested list price of $219.95. Other features of this unit include joystick 4-channel balance control, speaker switch and tape monitors for both 2 and 4-channel.

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Magnavox's Aaron Promo

NEW YORK—Magnavox has launched its $55,000 "715-Stakes" the unique promotion based on the anticipated record-breaking bome run of baseball personality Hank Aaron.

Participants in the sweepstakes which is offering a cash prize of $25,000, or one of 715 Magnavox products valued at over $30,000, will be eapected to guess the inning in which Aaron will hit the record breaking run.

The sweepstakes will be promoted through newspaper, TV and radio advertising and dealer displays in all states of the union except Maryland, Missouri, Georgia and Idaho where sweepstakes are prohibited. Closing date is April 1, just prior to the opening of the 1974 season of the Atlaata Braves, the club for which Aaron plays.

Among the products being offered as prizes are 20 stereo consoles, 15 deluxe Videomatic color consoles, 50 Magnavox Odessey games, and 600 portable radios.

ITA Forecasts Boom

Continued from page 41

tape 8-tracks have also "shown amazing growth." The industry anticipates selling 40 million units in 1974, representing $55 million. "By 1978, we expect these figures will be quadrupled."

Reel-to-reel raw tapes is still important, too. The industry sold $58 million in tape in 1973 and he expects a 5 percent increase for 1974. All prices on blank tape will have to go up, he said, because of the energy crunch.

Kevin O'Sullivan of National Audio Video Association was another speaker in the session and also involved feedback and questions from the floor. Robert Killian of Westah Division of the Mead Corp. spoke of "the deinstitutionalization of learning" being hrought about hy audio and audio-visual cartridges. He pointed out that in regards to eassette bardware, sales of units were stronger on both coasts of the U.S. than elsewhere. He figured there were about 30 million cassette units available in the field.

Dempsey, at this point, amplified on the "cassette unit population." He said that about 8.8 million units were eapected to be sold in 1974. There had been about 39.8 million units sold in the U.S. to date through 1973.

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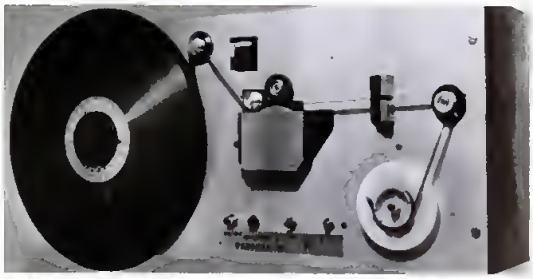
New Products

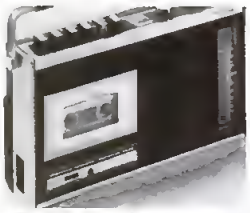
SYLVANIA has introduced a discreta, 4-channal compoaant system, QCS40W, which features a solid state receiver, 4-channel 8-track playback deck with pushbutton selectors and four air suspension speakers with 6" woofer and 2½" tweeter. List price: $499.95.

TEAC's model 5500 deluxa four-track, two-chaanel reel to reel tape deck at $899.50. Features include auto-reverse play, dual procaaa Dolby Noise Reduction System and has tape speeds of 7½ and 3¾ ips.

HITACHI's newest addition to their floor speaker lina is model HS-300 listing for $160 each. This two-way system features a gathered edga woofar aad coaa twaatar with acoustic lens. Frequency response is 45-19,000 Hz.



PARSONS' newest additioa to tha Trackmaster lina is model PL 501. Tha 8-track cartridga winder features direct spindle driva and electronic torque control of tape, automatic tape cutoff and predeterminlag counter. Windiag speed: 225 ips.



TOSHIBA'a new solid state cassette recorder with AM/FM radio includes many quality featuras; automatic lavel coatrol (ALC), automatic machanical shutoff (ASO), pause button, front end 3-digit tape counter and built-in condensor mika. Suggested retail price: $79.95.

NORTRONIC'a 8-track Cartridga Life Extender, at $3.50, haa a noa-woven belt of polyester fabric to clean magnetic heads on all 8-track recorders and players and a seasing tah to ensure proper indexing to clean entire head face.

SUPERSCOPE introduces aa 8-track recorder/player with a built-in Dolby Hoise Reduction Systam and aa additional internal-external switching to permit Dolbyized FM hroadcasta and cassetta and opea reel playback. Model TDR-830 lists for $179.95.

Rep Rap

In a positive attack on the energy crisis, **Lewis Dunnigan Co.** is preparing a training program for better telephone sales, using literature from trade magazines and the telephone company, **Dick Dunnigan** reports from 107 Riverine Rd., Liverpool, N.Y. 13088 (315) 622-2133. The firm is also conducting an extensive direct mail campaign as a further solution to the fuel problem.

Foreseeing a business upswing in 1974, Dunnigan and partner **Bill Lewis** have opened a branch at 2 Morton Rd., Dewitt, N.Y. (315) 446-2807. "Business looks excellent for '74, with a greater volume in auto radio/tape sales. The demand for the new **Audiovox** Model C-984 cassette in-dash unit with universal mounting plate and adjustable shaft, retailing for $189.95, has been moving in 24, 36, and 48 pieces, rather than the customary 12 piece orders for 8-tracks, with sales especially among college students," Dunnigan said.

Lewis-Dunnigan Co. reps **Audiovox, Triumph Radio, Nuova, Irish Tape, Dynasound** and **EV/Game** in upstate N.Y.

* * *

C. McCord Purdy has joined **Bob Richey & Associates**, 3999 Millersville Rd., Indianapolis 46205 (317) 542-0605, and will be repping **Lloyd's** and **Zenith**, as well as other lines carried, in Ind. and Ky., with **Bob Richey, Dick Green, Steve Wooden** and **Bill Bottoms.**

* * *

Reaction is very good to **Lloyd's** new line of consoles, introduced at the Winter CES, **John Hanf** reports from Denver, Colo. Sales of the bulkier under-dash car units are sluggish because of the consumer's preference for the small, compact car, Hanf said. **Hanf-Riggs & Associates** rep **Lloyd's** and **Roman-Astrosonix** from 4960 E. Evans, Denver 80122 (303) 758-7353 with **John Hanf**, and **Jack Allison** and from the Salt Lake City branch at 328 W. 200 South (801) 363-4408, with associates **Ralph Page, Austen Riggs** and **Deon Riggs.** Area covered includes Mont., Wyo., Ut. and Colo.

* * *

Mass merchandisers are moving into high end components and stereo systems, including high end speakers, **James Gall** reports, and backing up the more technical sales by hiring specialized department heads. Sales have been slow in the Bloomfield Hills, Mich. area in January and February, possibly because of the layoffs in the automotive force. However, Gall sees the trend toward smaller cars giving radio/tape units a tremendous boost this year as automobile manufacturers attempt to upgrade the margin of profit with necessory items.

Gall Enterprises reps **Rotel, JVC, York Radio, Jersey Speakers, Antu Sound,** and **Hear-Muffs,** with **Jim Gall, Jr., Mark Struten** and **Howard Wright** covering Mich. and Toledo, O.

* * *

DePillis Associates has copped the **U.S. Pioneer** "REP of the Year" award for the Eastern marketing area. **Russ DePillis** who accepted the award for his company said that personal service to dealers before and after a sale, contributed greatly to the firm's marketing achievements. The firm is located in Haddonfield, N.J.

* * *

Dalis Marketing, Inc. has formed a new division to handle the sale of **Panasonic** custom auto sound equipment. The division will concentrate exclusively on the sale of the systems to new car dealerships. **Robert Kattruf,** vice president of Dalis said the new division was established because the complexities of the custom car sound business needed a full-time specialist. **Alan Blumenfeld,** a veteran Dalis salesman, will head the new company.

* * *

The Paul Stone Sales Co. is the new **TEAC** sales representative for the states of Indiana and Kentucky. The Indianapolis based **Paul Stone** has two additional men to help him push the TEAC line. Among the other audio lines handled by Paul Stone are **Crown, Maxell, Thorens, Nortronics Yamaha** and **Bozak.**

* * *

John J. Nevin, president, **Zenith Radio Corp.,** presented gold President's Awards for excellence in parts and service activities, recently, to **Hollander Distributing Co.,** Springfield, Mo., **S. A. Long Co.,** Wichita, Kansas, **Joseph Strauss Co., Inc.,** Cheektowaga, N.Y., **Monarch Equipment Co.,** Louisville, Ky., **A. A. Schneiderhahn Co.,** Des Moines, Ia., and **J. A. Williams Co.,** Pittsburgh.

Silver awards were made to **Vermont Hardware Co., Inc., Burlington, Vt.; Albert Mathias & Co.,** El Paso, Texas, **Truey-Wells Co.,** Columbus, Ohio, **Rodefeld Co., Inc.,** Indianapolis, Ind., **George H. Lehleitner Co.,** New Orleans, La., and **Northeastern Distributors, Inc.,** Cambridge, Maine.

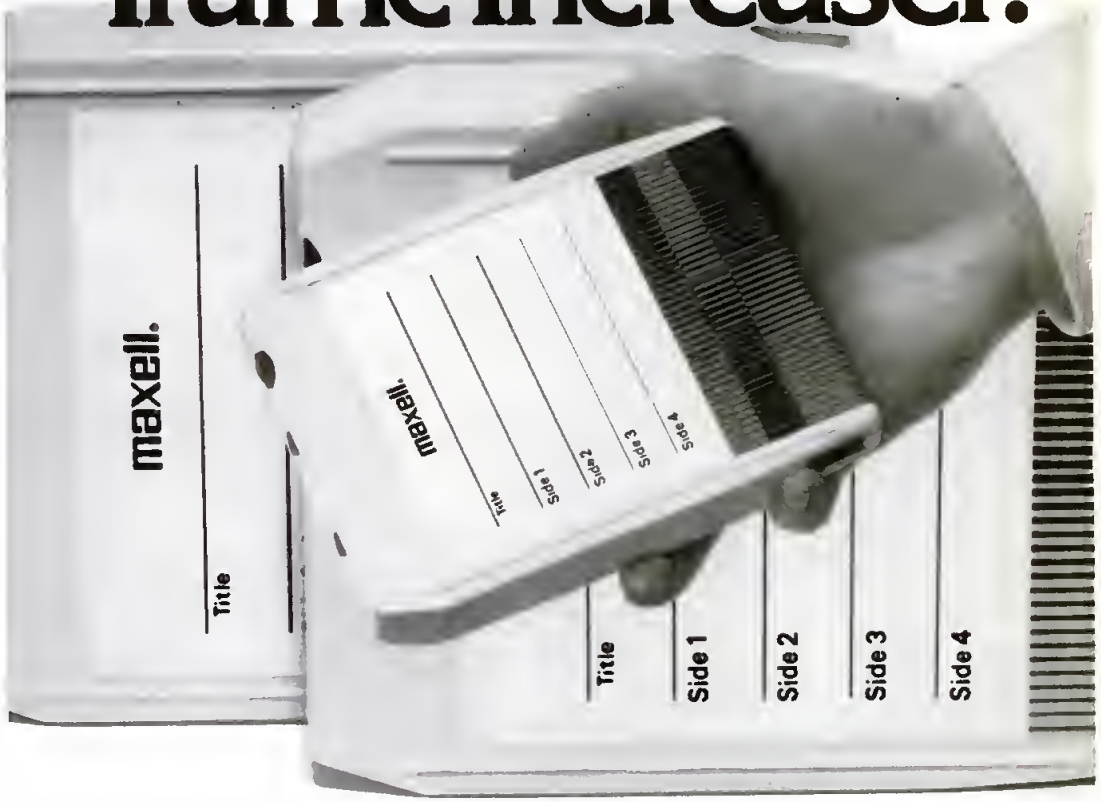
Bronze awards were made to **Midland Implement Co.,** Billings, Montana, **Amarillo Hardware Co.,** Amarillo, Texas, **Truesdell Distributing Corp.,** Omaha, Nebraska; **Lee Wholesale Co.,** Lenexa, Kansas, **Thiele Co., Inc.,** San Antonio, Texas, and **Hollander & Co.,** Hazelwood, Mo.

Michael Scott Co. Inc., Wellesley Hills, Mass. is the new **TDK** representative in the New England area. Scott has five salesmen covering hi-fi outlets in Me., Vt., N.H., Mass., Conn., and R.I. The firm which has been in business since 1949 also handles such lines as **Pickering, Technics, British Industries, Electro-Voice** and **Tales Communications.**

Also new to the TDK family is **Lienau Associates,** Rockville, Md. The firm represents TDK in Penn., W. Va., southern N.J. and Del. Lienau has 12 men in the field and also represents such firms as **TEAC, Fisher, British Industries, Benturi,** and **Automatic Radio.**

Vnetne Sales Inc., Bloomington, Minn., is representing TOK in western Wis., Minn., North and S.D. The firm also handles **Infinity** and **Phase Linear** speakers.

Announcing Maxell's 60-minute Traffic Increaser.



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Maxell is going to increase your business at absolutely no cost to you. All you have to do is give away an 8-track 60-minute Maxell cartridge to every customer that buys two 8-track 80's.

Best of all, Maxell supplies the free cartridge automatically, with every two 80's you buy. It's that simple and profitable.

And to make sure that people will be aware of this promotion, Maxell is advertising it in major audio magazines, as well as consumer magazines like Playboy. In addition, free counter cards will be available for your store.

Besides being a great traffic-builder, this super promotion counts toward Maxell's Dial-a-Trip incentive program. Want to know more about Maxell's Traffic Increaser and Dial-a-Trip? Get in touch with your Maxell representative. He has all the answers.

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Duplicators Key Multiple Growth

By BOB KIRSCH

LOS ANGELES—High speed and manual duplication has become a major business over the past few years, with a variety of industries using the high speed units and more and more businesses using the smaller, manual models.

Don Slack of Cetec, which makes duplicating units of all types, talked about the growth of the business and some of the reasons behind this growth.

One item which Cetec is just now beginning to accept orders on is the Copy-Cass, a cassette duplicator with which the user drops in a tape and 15 are duplicated in a half hour.

"What we are finding," Slack said, "is that people are generally ordering in quantities of 20 or 25 of these units. And these are good orders at $1,875 each. One very popular application is for libraries, especially in colleges. For example, a lecture is recorded and if the student should miss that lecture, he simply goes to the library and duplicates a copy of the lecture.

"We are now finalizing a number of distribution agreements for the units," Slack added, "concentrating on distributors with audio/visual experience."

Other businesses using the manual duplicators, according to Slack, include large firms where the sales manager might want to send a weekly message into the field and does so in the form of an audio bulletin.

In the high speed area, Slack said this is a "growth market and we are experiencing more sales than at any other time. A lot of religious and consumer organizations are buying the high speed units, and we have models that will work on cassette, 8-track or reel-to-reel. There is also a lot of business coming from abroad and a lot of automatic radio stations are using the units for programming."

Slack said there is an "exceptional demand for expansion of these systems. For example, you may have a master and five slaves, and you can add another 15 slaves. It's almost like building on a component set."

Audio Devices to Calif.

• *Continued from page 3*

with Capitol and this will help overall communications with Capitol Industries and EMI in general. We will be closer to the corporate decision making process."

Audio already uses Capitol distribution centers and salespeople, so Dawson feels the move is further justified in this manner.

Dawson made it clear that only the corporate arm of the corporation will be involved in the move. Research and development personnel will remain in Glenbrook as well as manufacturing facilities in Glenbrook and Virginia. The facilities to be expanded in Glenbrook will include more capacity for tape cartridge loading.

Dawson also emphasized that the current structure of the firm will not be altered by the move. "We will keep the same regional offices," he said, "and will still be shipping from our present warehouses. There will be no radical changes in distribution or sales offices and coverage."

Computer Phase Out

Dawson also pointed out that Audio Devices is gradually phasing out of the computer tape business to devote full time to consumer and professional tape. "All present contracts are being fulfilled," he said, "but we are not taking any new orders." Dawson added that Audio feels "consumer and professional tape is really the future of this business."

Car Stereo

MUSICLAND: CAR UNITS PACE PLAYERS

• *Continued from page 41*

Sales meetings and seminars are conducted to (1) teach personnel the underlying basics of effective person-to-person salesmanship, (2) instruct personnel on product merits and terminology essential to effective selling, and (3) generate selling confidence in the salesmen, especially in terms of building personal faith in products being sold.

Musicland personnel out of Minneapolis headquarters visit the various districts to conduct "How To Sell Effectively" seminars. In addition, recently a rep for BSR and other lines came to the various districts and informed sales personnel on product features and terminology basic to selling audio electronics. Customer relations and product knowledge are factors Musicland is careful in stressing in its training program.

A high level of quadrasonic prospects are sold. "That is because, with knowledgeable salespeople, the quadrasonic concept is easier to sell than stereo," suggested Langer. Four-channel has more areas of potential appeal.

"What people buy relates heavily to what they see and hear. Many manufacturers are still basically involved in making stereo equipment. Many retailers still place heaviest advertising emphasis on stereo. Retail sales of quadrasonic will surge in correspondence to manufacturers' shift into 4-channel production, I think, both in hard and soft lines."

What about the impact on quadrasonic sales of 4-channel radio broadcasting? "Frankly, I think the industry must sell quadrasonic first as an amplifier, not as a receiver. We can't wait to sell quadrasonic until the FM stations program more and until discrete can be broadcast. It will not likely gain universal acceptance until more people actually have it in their homes. Once we get more of the product out, there will be a snowballing effect. Then, four-signal broadcasting will have become a realistic function of radio stations. Then consumer interest in quadrasonic receiving will show tangible effect on the market. The first important step, therefore, is to get 4-channel into the hands of the people. Let them hear it and know it as they now know stereo, not through what salesmen say, but as they experience it personally."

Auto Sound

In electronics, auto sound is probably the fastest turnover category. "A lot of our success has to do with Musicland's policy of maintaining one of the finest selections and generating sales through outstanding displays."

Langer estimated 60 percent to 70 percent of auto tape player sales in the $40 to $60 price range, 30 percent to 40 percent in the $60 to $100 range. Cash and carry sales are typical. "However, we carefully instruct purchasers how to hook up auto tape systems. It isn't that hard. In addition, we are able to recommend qualified installers. We never drop a customer with problems after a sale. We have been known, on occasion, to help customers with installations. As a rule, though, we adhere to the cash and carry policy."

Musicland stresses two lines in auto tape players—Sanyo and Craig. Other brands are brought into stores periodically, mainly on a promotional basis. "We like to have a backup stock of about five of each item carried in auto tape player lines. Of course we have the continuing option to reorder direct from our own warehouses to keep inventories at a level compatible to actual sales."

Components

"Presently, the bulk of our sales is middle price range systems. During the last year we began carrying some top line—JVC, Marantz, Kenwood—receivers. This has put our stores in a better position competitively with some of the specialty audio shops.

"Again, what Musicland sells is largely dictated by actual consumer demand in the markets it serves. Markets change. Seven years ago, for example, we were heavy on consoles and TVs. Televisions are optional now. Reel-to-reel tape players used to be big. Right now, we do not handle reel-to-reel. There may be, as some reports indicate, a resurgence of interest. I've observed quite a few retailers handling reel-to-reel. Like all stores, however, Musicland has space limitations. There are bounds to what we can stock. Nevertheless, should reel-to-reel make a strong comeback, certainly Musicland would gear to service that segment."

Musicland relies fully on manufacturers' warranties. "Audio customers respect, and generally are satisfied with, manufacturers' warranties. But, at the same time, buyers want the assurance that retailers are liberal in their exchange policy concerning defective units. If we were to sell a unit that proved defective, we'd replace it on the spot, with no hassle."

Musicland currently private labels speakers, headphones, and accessories. Musicland speakers travel a broad price spectrum, starting as low as $18 and rising to as high as $299 a pair. Headphones bearing the Musicland label are priced from $13 to $30. Price ranges reflect the complete selections offered.

"A few years back, Musicland had a few hardware units on private label. They sold very well, too. Present policy on hardware is to stress name brands. I am not saying the policy will not change. As a matter of fact, our stores do a substantial amount of business in private label speakers, headphones, accessories, at present."

Credit Adds Sales

Once stores get into the $150, $200, and higher price points, easy payment credit becomes an important ingredient in selling tonnage. Musicland is set up nationally with Avco Finance. But, any store can go through any local finance company, where Avco has no offices, stores go through other channels.

Musicland stores accept Master Charge and BankAmericard. "The small percentage required by bank cards is justifiable in terms of the additional sales they generate and in terms of customer convenience. A few of our stores will begin accepting American Express cards on a trial basis, to see how they work out. Local charge cards—Shoppers Charge—are accepted in the Minneapolis area."

Musicland managers do everything they can to make it easier and more convenient for customers to purchase through their stores. "If a customer wants a $60 item, and hasn't the cash, we won't hesitate to run it through Avco."

Personalized Selling

What makes Musicland distinctive? "Above everything else, its conscious effort to build a personal relationship with customers," Langer said. "If you are not satisfied with your purchase, your money will be happily refunded," say signs over cash registers. "That's not saying it all. We go beyond the limits as far as exchanges. We never argue with customers when they bring back tapes or albums. If they want to exchange, fine; if they want their money back, fine. Word-of-mouth, repeat business, is business salvation. In every market area, no matter how productive, there's a limit on population. You've got to have satisfied customers back again and again and again. Service is our biggest asset."

Since a great amount of business is generated through customer relations, Musicland personnel are trained "not to jump on our customers with instant pre-fabricated sales pitches."

"Yet we are ever-present to help our customers. The attitude, the approach, of Musicland personnel toward customers, I think, is very distinctive. We strive to make it one of the things that sets us apart in the shoppers' mind.

"We avoid cliches, like 'May I help you.' That may mean, in customers' minds, 'Can I sell you something quickly and get on to my next paying customer?' When people walk into Musicland, we prefer saying, 'Hi! How are you!' Customer awareness first. Customer-need awareness, second. Product and sales awareness naturally follow. The order and emphasis does make a difference."

Musicland prefers that personnel take customers to products, rather than informing them where products are located in the stores. "Pointing and saying, 'What you want is back there, third one down from the left' can't help but tell customers you are not really interested in them. We take our customers to the products they are interested in—it may be an album player or tape—and we say, 'Here is what you want!' Then they know we are glad they came in and want them to come again."

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Tape Duplicator

Tape duplicator equipment manufacturers dominated much of the excitement at the International Tape Association seminar in Tucson.

Superscope Tape Duplicating Division has expanded its warehouse by 20,000 square feet and a 100 car parking lot, according to **Jeff Volkaerts**, manager special products, who was at ITA. The plant now has the capacity of 80,000 cartridges or cassettes per day, but Volkaerts' big news is Superscope's push into tape duplicating equipment.

Superscope rushed into print a brochure describing its Model 1300 automatic tape winder priced at $5,000. Just a few of the features: straight-line threading, positive tape clamping while cutting, easy replaceable splicing and tape cutting blades, high constant speed drive, built-in cue tone sensor and dozens of others

Making a first appearance at ITA were **Charles W. Schumacher**, general manager, industrial products division, and John Arnold, product manager, audio/video accessories, W. H. Brady Co., Milwaukee. Brady's latest products are the B-850 polyester pressure sensitive cassette leader splicing tape, the B-840 aluminum polyester film laminate for conductive splicing of stereo cartridge back-lubricated tape and the B-860 pressure sensitive tape designed as a videocassette leader splicing tape for polyester and carbon-backed video tapes.

Recortec's top echelon, Lester H. Lee, president, ElDon A. Corl, vice president and William F. Lawless, program manager, where at ITA with several new products. Lawless explained that the new DCDS cassette duplicator allows for simple switch off a 3¾-in. master so that a duplication ratio of 32.1 automatically goes top 40.1

Recortec's unit typifies the vast move to automation as can be judged by the productivity chart for the DCDS: 1 slave, 71 cassettes an hour, 530 per shift, operator efficiency 12%; other ratios:

2 slaves, 125 hr., 945 shift, 21%
3, 170, 1,280, 28%
4, 250, 1,890, 42%
5, 295, 2,225, 49%
6, 340, 2,560, 56%

New Ariz. Co.

TUCSON, Ariz.—KYRIC Corp has been formed here to provide recording, mastering, duplicating, packaging and other services for industrial and institutional users of the magnetic tape media. The firm is headed by Keyvan Mokhtarian, formerly of the International Tape Association.

According to Mokhtarian, the company will also put its primary efforts into conceiving and implementing new and creative applications for the industry. He said, "In this regard, we will be working closely with potential users to customize each application to their needs."

Issue Bible On Cassette

ALTAMONTE SPRINGS, Fla.—Christian Duplicators has released the entire text of the Bible on 96 audio cassettes, in eight albums, according to Jack Turney, president of the company.

Narrated by Paul Mims of Norfolk, Va., the prodigious production is called the "Spoken Word of God," and was completed over a one year period during which 400 hours of studio time was utilized.

Turney said his decision to make the Bible available on audio cassettes was based, in part, on the encouragement of a blind evangelist who stressed its value to sightless people.

Turney used the voice of a virtual unknown as narrator because "I wanted to get away from the theatrical attitudes of a professional orator."

The work is based on the King James version of the Bible, and is available through religious and other spoken word outlets, as well as directly from Christian Duplicators.

THE ONE AND ONLY THEFT-PROOF LINE.

The theft-proof line is a planned, realistic profit program. And we're the only ones who offer it. Complementing our in-dash line, every one of our under-dash players now comes with a theft-proof slide mount. Free.

Here's why.

Theft-proof slide mounts are the hottest selling car stereo accessory. And a lot of potential car stereo buyers, still decide not to buy because they're worried about having the player stolen from their car.

Good salespeople counter that objection by suggesting a theft-proof slide mount. Sometimes that works. Sometimes it doesn't.

We don't know how many sales are lost because salespeople forget to suggest a theft-proof mount. We don't know how many are lost because customers are so worried about burglary that they don't even go into the store.

But it's probably enough sales to make a difference to your profit.

Other manufacturers have made a pass at this problem. We've pulled all the stops. Watch for our ads in publications like *Playboy*, *Rolling Stone*, and *Hot Rod*, and in your local college newspapers.

We'll tell your customers that they can buy car stereos from you, and stop worrying about burglary. We'll give you point-of-purchase support, like the stand-up display you see here. We'll put labels on the players and the player boxes to tell your customers about the giveaway, even if your salespeople forget to mention it. We'll give you co-op ads to run as part of your own advertising program.

And, we'll provide you with the most distinguished line of car stereos in the business. Burled elm finish. Program select with automatic memory. Lear Jet slide controls. 8-track. Cassette. Tape plus FM/MPX radios. Tape plus AM/FM/MPX radios. A full line of in-dash players and universal radios as well. A full line of easy-mount and custom speakers. A year-round program of traffic-building promotions. Liberal quantity discounts. Shipping, advertising, and market development allowances. Price protection. Stock swap. And a warranty program that no one in the industry can beat.

Send us the coupon, and we'll give you all the details.

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b/w "I'D BE NUMBER ONE"

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Pioneers' Interviewees on Tape

NASHVILLE—The Country Music Foundation has appointed an Oral Historian to record in sound and in transcribed form the in-depth interviews of great artists and pioneers in the field.

He is Douglas Green, a graduate of the University of Michigan and Vanderbilt, who has had extensive experience as a performer, songwriter and journalist. His project already is underway.

The interviews he will put on tape and then transcribe will be of great length, for future use primarily by historians and students. The interviewee will have the option of sealing certain portions of any tape for as long as a 10-year period. Then researchers will have full access.

Green already has 201 names on his list of persons to be interviewed, and will add more. Innovative musicians will be included, and Green will do some traveling to get the job done thoroughly.

Some 60 tapes are already housed in the Hall of Fame, and this is the first serious, full-time effort to record, before it is too late, the memories in the minds of the pioneers and others.

The announcement was made by William Ivey, Foundation executive director.

Old-Timers Sparkle Before Ryman Folds as Showcase

NASHVILLE—Sid Harkreader fiddled "Listen to the Mockingbird," Redd Stewart sang "The Tennessee Waltz," and Pee Wee King performed "Slowpoke" and "The Bonaparte Retreat" as part of "Old-timers Night" on the "Grand Ole Opry."

Deford Bailey played two tunes on his harmonica, Curley Fox played his fiddle and Clyde Moody performed as part of the special occasion winding up the performances of the "Opry" at the old Ryman Auditorium.

Harkreader, now 76, first appeared on the world famous show Dec. 19, 1925. Bailey, 74, and the first black man ever to appear on the show, played his familiar railroad songs. Their portion of the program was hosted by Roy Acuff, now 70, and Minnie Pearl, now 61. Fox and Moody appeared on a later segment.

Former "Opry" manager Ott Devine was a special guest. Now living in retirement, it was his first visit there in several years. Also acknowledged by the crowd was Vito Pellettieri, the "grand old man of the Grand Ole Opry," who is now 84 years old.

Cajun Music to Highlight March 26 Louisiana Fest

LAFAYETTE, La.—Cajun music, an integral part of the country scene, will be spotlighted internationally here at a CODIFIL festival March 26.

The program will be sponsored jointly by the Smithsonian Institution and CODIFIL, an organization whose initials stand for the Council For the Development of French in Louisiana.

Some 10 Cajun artists will be featured in a concert for French-speaking journalists from around the world, and the program is scheduled to be broadcast in French-speaking Canada. There is a possibility it also will be broadcast to French-ethnic areas of this country.

Jimmy Newman, a native of this area and a Cajun by birth, will headline the show. Others tentatively scheduled to appear include Dennis McGee, S.B. Courville, Mark Savoie, The Balfas, Bois-Sec, Nathan Abshire, Ambrose Thibedeaux, Merlin Fonteneaux, Clifton Chenier, and Blackie Forestier.

The festival, scheduled for the municipal auditorium, is put together by Dr. Ralph Rizler, folklorist for the Smithsonian, and James Domengeaux, an attorney and former legislator.

Journalists are scheduled to attend from Canada, France, Belgium, Switzerland and several African nations.

The Cajuns (Acadians) who were banished from Nova Scotia, were immortalized by Longfellow's story of "Evangeline" (Emaline LaBish), settled in the Louisiana swamps, and their music has been integrated over the years into the wide area of country music. All Cajuns are French-speaking, and some also speak English. Joe Douglas, who operates his own label from here, is an example of a modern Cajun singer.

Newman, a long-time member of the "Grand Ole Opry," speaks fluent French and a style of "Cajun English." Another well-known Cajun performer is Doug Kershaw.

Producer Huey Meaux of Houston is perhaps the best-known of the native Cajuns in the business.

Top Acts for For 1st CMA ABC-TV Show

LOS ANGELES—Producer Gene Weed has scheduled an array of top stars for the first national telecast of the Academy of Country Music Awards show March 28 on ABC-TV. Show tapes at Knott's Berry Farm March 25.

Roger Miller hosts the show which will include: Loretta Lynn, Roy Clark, Charlie Rich, Donna Fargo, Freddie Hart, Conway Twitty, Tom T. Hall, Tanya Tucker and Doug Kershaw. Billy Strange continues as musical conductor.

Lounge Market Shows Increase

NASHVILLE—Delamont Music Services, an agency located here working primarily in the motel lounge circuit, has moved quarters to accommodate an expanding roster.

The company has gone from 2 clients to 19 acts in the past several months.

Del Delamont, president of the firm, said the motel circuit already is a major market for country music, but that the surface has just been scratched.

Dallas Bistro Serves Booze

DALLAS—Dewey Groom, longtime operator of the massive Longhorn Ballroom here, has, after decades, changed his beer-only policy and has installed Texas-sized mixed drinks to service his country showplace.

Groom also said that his list of entertainers in the weeks ahead would be Webb Pierce, Conway Twitty and Cal Smith.

Other country artists will be flooding this market. For the Recreational Vehicle Show at Market Hall, sponsored by KBOX-AM, artists appearing are Lefty Frizell, Johnny Russell, Mel Street, David Rogers and Billy "Crash" Craddock.

Misty & Jack TV Syndication Bows

ORLANDO, Fla.—Sunworld Productions, headquartered here as a division of Sunworld Broadcasters, Inc., has put out a call to artists, record companies, agents, managers, book publishers, authors and "others interested in national television exposure." Jan Nelson is talent coordinator.

The firm is scheduling guest and celebrity interviewees for the new syndicated "Misty & Jack's Changin' Times," by Jack Blanchard and Misty Morgan.

Country Stars to Recruit For Vanderbilt Sport Teams

NASHVILLE—Country music artists based here will be actively utilized to recruit football and basketball players for Vanderbilt University.

Ron Bargatze, assistant basketball coach at the school, has outlined the plan and lined up several artists to aid in the drive.

Vanderbilt, with a top-ten ranked basketball team and a rebuilding football squad, is seeking additional prominence in the athletic field.

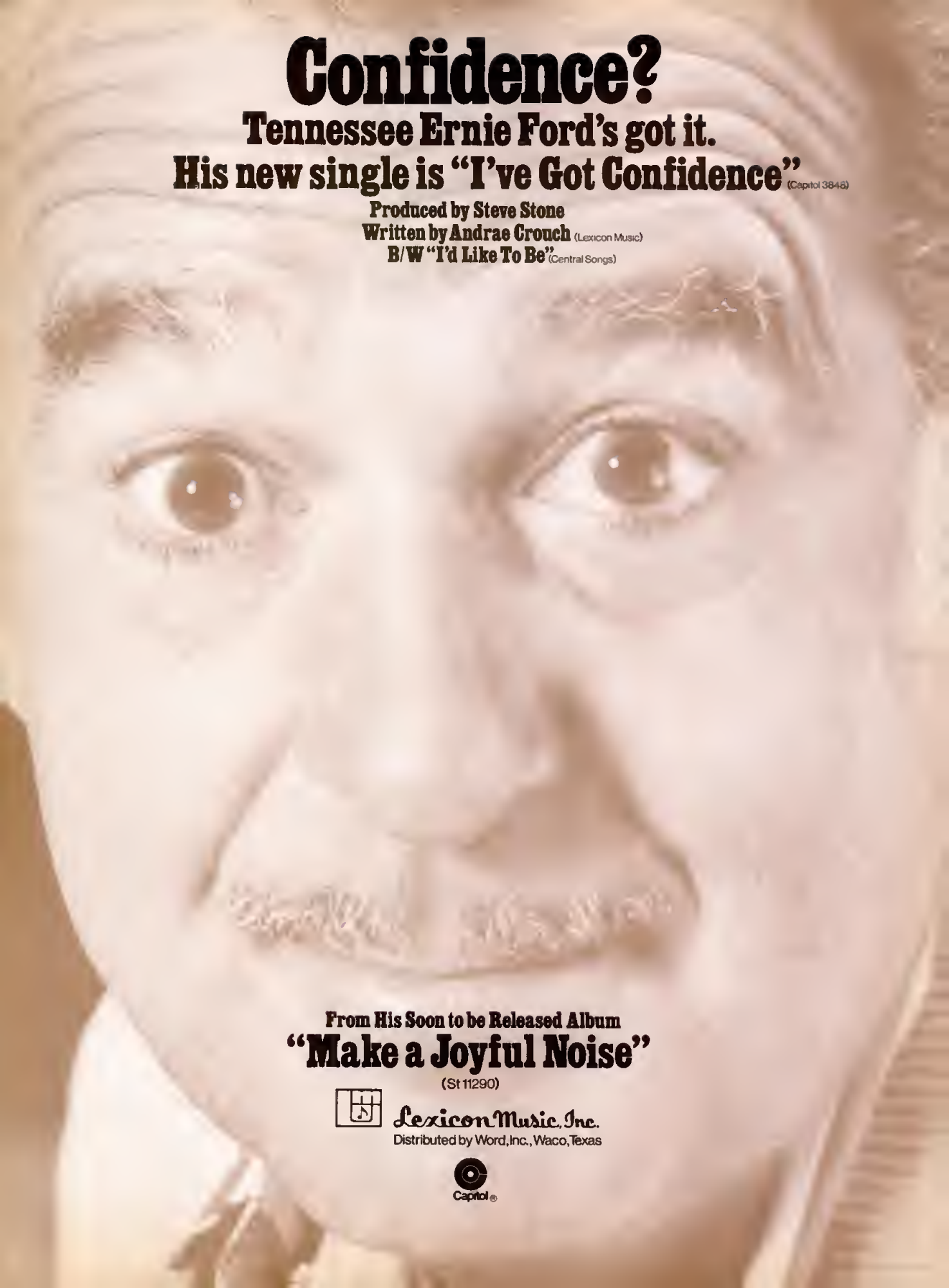
Under Bargatze's plan, some of the country artists will make direct calls on the athletic prospect to try to entice him to the school. Tom T. Hall, for example, has already agreed to go after prospects in his home state of Kentucky, while Jean Shepard will do likewise in Oklahoma. Virtually all of the country artists are Vanderbilt fans. RCA's Jerry Reed, an avid follower of the games, is primary among these.

Bargatze feels that the country artists will have a "direct line" to the young prospects, and can be an influencing factor to make Vanderbilt their choice for schooling.

Although only one known Vanderbilt graduate is involved in music here (Randy Scruggs), the music community has almost literally adopted the school and supported it fully.

The program will get underway at the conclusion of the current basketball season. Country music here is represented by nearly every state in the union.

rig ed aterial


Confidence?
Tennessee Ernie Ford's got it.
His new single is "I've Got Confidence" (Capitol 3848)
Produced by Steve Stone
Written by Andrae Crouch (Lexicon Music)
B/W "I'd Like To Be" (Central Songs)
From His Soon to be Released Album
"Make a Joyful Noise"
(St 11290)
Lexicon Music, Inc.
Distributed by Word, Inc., Waco, Texas
Capitol®

Billboard SPECIAL SURVEY for Week Ending 3/9/74

Billboard Hot Country Singles

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★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher Licensee)
1	3	12	**THERE WON'T BE RNYMDRE**—Charlie Rich (Charlie Rich) RCA 0195 (Charles Rich, BMI)
2	1	11	**ANDTHER LONELY SDNG**—Tammy Wynette (B Sherrill M Wilson I Wynette), Epic 5-11079 (Columbia) (Algee/Altan BMI)
★ 3	5	10	**SWEET MAGNOLIR BLOSSDM**—Billy "Crash" Craddock (Rory Bourke, Gayle Barnhill) ABC 11412 (Chappell ASCAP/Unichappell BMI)
4	4	8	**THERE'S A HONRY TONK ANGEL**—Conway Twitty (Troy Seals, Donny Rice) MCA 40173 (Danor BMI)
5	8	9	**WOULD YOU LAY WITH ME (In A Field Of Stone)**—Tanya Tucker (David Allen Coe) Columbia 4 4599) (Windsor Captive, BMI)
8	2	12	**DADDY, WHAT IF**—Bobby Bare (Hal Silverstein) RCA 0197 (Evil Eye, BMI)
7	8	12	**I LOVE YOU, I LOVE YOU**—David Houston & Barbara Mandrell (D Malls M Wilson S Lyons), Epic 5-11068 (Columbia) (Algee BMI)
★ 11	13	9	**MIDNIGHT, ME & THE BLUES**—Mel Tillis (Jerry House) MGM 14689 (Sawgrass BMI)
9	10	10	**LOVING YDU HAS CHANGED MY LIFE**—David Rogers (Jerry Foster & Bill Rice) Atlantic 45-4012 (Jack & Bill ASCAP)
10	7	11	**THAT'S THE WRY LOVE GOES**—Johnny Rodriguez (S O Shafer L Frizzell), Mercury 73446 (Phonogram) (Blue Crest, BMI)
★ 17	23	7	**BABY DOLL**—Barbara Fairchild (J Crutchfield O Earl), Columbia 4 45988 (Duchess BMI)
12	15	9	**WRONG IDEAS**—Brenda Lee (Sibel Silverstein) MCA 40171 (Evil Eye, BMI)
13	9	14	**I'M STILL LOVING YOU**—Jim Stampley (Glen Sutton George Richey) Dot 17485 (Famous) (Flagship/Al Gallico BMI)
14	11	12	**A LOVE SONG**—Anne Murray (D L George K Loggins) Capitol 3776 (Portofino/Gnossos ASCAP)
★ 16	19	7	**TWENTIETH CENTURY DRIFTER**—Marty Robbins (Marty Robbins) MCA 40172 (Mangona BMI)
18	18	8	**RAINBOW IN DADDY'S EYES**—Tammi Smith (Baltas Frazier, Sanger Shafer) Mega 204 (Blue Crest BMI)
17	20	12	**WRKE ME INTD LOVE**—Helena Burgess & Bud Logan (R Lane & Porter T McKeon) Shannon 836 (N.S.D.) (Tree/Cross Keys, BMI)
18	12	11	**SNAP YOUR FINGERS**—Hon Gibson (G Martin A Zanetis) Hickory 312 (MGM) (Fred Rose BMI)
19	18	13	**I'VE JUSY GOT TO KNDW**—Freddy Weller (B Emerson, J Emerson) Columbia 4-45968 (Golden Horn ASCAP)
★ 20	24	8	**WHEN YOUR GOOD LOVE WAS MINE**—Narvel Felts (Jerry Foster & Bill Rice) Cinnamon 779 (Jack & Bill ASCAP)
★ 21	32	4	**I'VE GOT A THING ABOUT YOU BABY/ YRKE GOOD CARE OF NER**—Elvis Presley (Tony Joe White) RCA 0196 (Swamp Fox/White Haven ASCAP)
★ 22	28	8	**NDUSTON (I'm Comin' To See You)**—Glen Campbell (David Patch), Capitol 3808 (Kayleethay/Hunnidmar ASCAP)
23	17	14	**TONIGHT SOMEONE'S FALLING**—Johnny Carver (B Braddock J Gilmer) ABC 11403 (Tree BMI)
24	14	13	**WORLD OF MAKE BELIEVE**—Bill Anderson (Pee Wee Maddux Marion Carpenter, Pete McCord) MCA 40168 (Gulf Stream/Singing Rivers, BMI)
★ 25	38	5	**THE CRUDE DIL BLUES**—Jerry Reed (Jerry R Hubbard) RCA 0224 (Vector, BMI)
26	21	14	**SDMETIME SURSHINE**—Jim Ed Brown (James Coleman Johnny Wilson) RCA 0140 (Yearbook, BMI Pana ASCAP)
27	22	9	**WHRTEVER HAPPENED TO RANDOLPH SCOTT**—Statler Brothers (H Reid D Reid) Mercury 73448 (Phonogram) (ABC) (American Cowboy BMI)
★ 28	40	4	**(Jeanne Marie) YOU WERE R LADY**—Tommy Overstreet (Moreno, Charlie Black) Dot 17493 (Famous) (Ricci Morena, SESAC)
29	25	13	**RED ROSE FROM THE BLUE SIDE DF TOWN**—George Morgan (Betty Jean Robinson Hank Snow) MCA 40159 (4 Star/Hank s, BMI)
★ 30	42	5	**(We're Not) THE JET SET**—George Jones & Tammy Wynette (B Braddock) Epic 5-11083 (Columbia) (Tree BMI)
31	26	14	**WHEN I GET MY HANDS ON YDU**—Diana Trask (Norris Wilson, C Taylor Diana Trask) Dot 17488 (Famous) (Al Gallico/Algee BMI)
★ 32	51	3	**HANG IN THERE GIRL**—Freddie Hart (Freddie Hart) Capitol 3627 (Blue Hawk BMI)
33	35	10	**CHIP, CHIP**—Patsy Sledd (J Barry C Crawford A Resnick) Mega 203 (Vree BMI)
★ 34	43	5	**IT'S TIME TO CROSS THAY BRIDGE**—Jack Greene (Ben Peters) MCA 40179 (Ben Peters, BMI)
35	39	9	**TRACES OF LIFE**—Loman & Oscar (Paul Hoffman Joann Kelly) GRC 1006 (Hardtack/Act One BMI)
★ 36	45	5	**I'M LEFT, YOU'RE RIGHT, SHE'S GONE**—Jerry Lee Lewis (B Taylor S Kesler) Mercury 73452 (Phonogram) (Hill & Range BMI)
★ 37	47	3	**I'LL TRY R LITTLE HARDER**—Donna Fargo (Donna Fargo) Dot 17491 (Lawson) (Prima Donna, BMI)
★ 38	46	6	**THE OLDER THE VIDLIN, THE SWEETER THE MUSIC**—Hank Thompson (Carley Putnam), Dot 17440 (Famous) (Tree BMI)
39	41	8	**I CHANGED MY MINO**—Billy Walker (Conway Twitty), MGM 14693 (Twitty Bird, BMI)
★ 40	49	5	**GUESS WHO**—Jerry Wallace (Max Powell) MCA 40183 (Four Star BMI)
41	44	8	**LISTEN**—Wayne Kemp (Jay Marshall Ray Griff) MCA 40176 (Blue Echo, ASCAP)
★ 42	53	5	**HELLO LOVE**—Hank Snow (Betty Jean Robinson Aileen Mauch) RCA 0215 (Four Star BMI)
43	29	11	**YOU'RE GONNA HURT ME (One More Time)**—Patti Page (G Richey C Taylor N Wilson) Epic 5-11072 (Columbia) (Al Gallico/Algee BMI)
44	27	13	**LUCKY LADIES**—Joanne Sealy (Hank Cochran) MCA 40162 (Tree BMI)
★ 45	56	3	**A VERY SPECIAL LOVE SONG**—Charlie Rich (B Sherrill Norro Wilson) Epic 5-11091 (Columbia) (Algee BMI)
46	30	18	**ONCE YOU'VE HAD THE BEST**—George Jones (Johnny Paycheck) Epic 5-11053 (Columbia) (Copper Bend, BMI)
47	38	7	**AMERICANS**—Tex Ritter (Gordon Sinclair), Capitol 3814 (Conestoga BMI)
48	31	19	**JOLENE**—Dolly Parton (Dolly Parton) RCA 0145 (Owepar BMI)
49	36	11	**TURN ON YDUR LIGHT (And Let N Shine)**—Kenny Price (B Pennington) RCA 0198 (Dunbar BMI)
50	57	10	**YOU'RE MY WIFE, SNE'S MY WOMRN**—Charlie Louvin (D Wilkins, A Broughton) United Artists 368 (Little David BMI)
51	33	15	**THE RIVER'S TOO WIDE**—Jim Mundy (B Morrison) ABC 11400 (Music City ASCAP)
52	48	11	**DADDY NUMBER TWD**—Glenn Barber (G Barber J Nelson) Hickory 311 (MGM) (Acuff Rose, BMI)
53	37	18	**I LOVE**—Tom J. Hall (Tom T. Hall) Mercury 73436 (Phonogram) (Hallnote, BMI)
54	62	4	**I NEVER GET THROUGH MISSING YOU**—Bobby Lewis (Arthur Kent, Frank Stanton, Bill Collie) Ace Of Hearts 0489 (Golden Horn, ASCAP)
55	81	4	**I STILL CAN'T BELIEVE YOU'RE GONE**—Willie Nelson (Willie Nelson) Atlantic 3008 (Willie Nelson, BMI)
56	64	8	**MARLENA**—Bobby Goldsboro (B Goldsboro), United Artists 3718 (Pen In Hand/Unart, BMI)
★ 57	71	4	**I'LL NEVER GO AROUND MIRRORS**—Lefty Frizzell (S.M Shafer/F) Frizzell), ABC 11478 (Blue Crest BMI)
58	65	8	**BOTH SIDES OF THE LINE**—Jeanne Brown (Marion Frances) RCA 0209 (Ma Ree, ASCAP)
★ 59	70	2	**IS IT WRONG (For Loving You)**—Sonny James (W McPherson) Columbia 4 46003
60	66	9	**I JUST HAD YDU DN MY MIND**—Sue Richards (Sue Richards) Dot 17481 (Famous) (Ensign, BMI)
61	68	3	**YOU NEVER SAY YOU LOVE ME ANYMORE**—Red Stuckey (Gayle Barnhill Johnny Christopher) RCA 0222 (Unichappell/Easy Nine BMI)
62	60	7	**CLAIM DN ME**—George Hamilton IV (Lee Clayton) RCA 0203 (Resaca BMI)
63	53	9	**HE'LL COME NDME**—Melba Montgomery (Danny Samson Ruby Van Noy) Elektra 45875 (Window/Regent, BMI)
64	72	6	**LOVELY LADY**—Merry Kellum (Murray Kellum Sonny Ladet) Cinnamon 777 (Tams, BMI)
★ 65	81	3	**AY THE TIME**—Jean Shepard (Bill Anderson) United Artists 384 (Stallone BMI)
66	59	11	**HAPPY HOUR**—Tony Booth (Buck Dennis), Capitol 3795 (Blue Book, BMI)
67	76	8	**SUPERSKIRT**—Connie Cato (B Holland Gary S. Paxton), Capitol 3788 (Acoustic, BMI)
★ 68	88	2	**THINGS AREN'T FUNNY ANYMORE**—Merle Haggard (M Haggard) Capitol 3830 (Shade Tree BMI)
69	77	3	**J. JOHN JONES**—Marie Owens (Billy Ray Reynolds, K Phyllis Powell) MCA 40184 (Claremont House, BMI)
70	75	5	**LET THE FOUR WINDS BLDW**—Jack Reno (D Bartholomew A Domino) United Artists 374 (Travis, BMI)
71	79	4	**BACK IN THE COUNTRY**—Ray Acuff (Eddy Rason), Hickory 314 (MGM) (Milene ASCAP)
72	78	5	**DON'T STOP NDW**—Sherry Bryan (Sherry Bryce) MGM 14695 (Sawgrass, BMI)
73	80	2	**WE SHOULD BE TOGETHER**—Don Williams (A. Reynolds) JMI 36 (Jack, BMI)
★ 74	–	1	**SOME KIND OF WOMAN**—Faron Young (J Peppers, I Cash) Mercury 73464 (Phonogram) (Coal Miners, BMI)
75	83	8	**LITTLE MAN**—Logan Smith (L. Smith) Band X 678 (Peanis West BMI)
76	82	3	**SEASDNS IN THE SUN**—Bobby Wright (Rod McKuen Jacques Brel) ABC 11418 (E B Marks, BMI)
77	86	3	**ORLEANS PARISH PRISDN**—Johnny Cash (D Feller) Columbia 4-45997 (Hanan Of Cash BMI)
78	85	2	**LORD, NOW LONG HAS THIS BEEN GOING DN**—Doyle Holly (L Morris) Barnaby 5030 (MGM) (Sing Me/Backyard ASCAP)
79	84	4	**THANK YOU FOR THE FEELING**—Billy Mize (Johnny Slate, Red Lane, Larry Henley) United Artists 372 (Tree, BMI)
★ 80	–	1	**RAINY NIGHT IN GEORGIA**—Hank Williams Jr. (T White) MGM 14740 (Combine, BMI)
R1	89	3	**HELLO TROUBLE**—Lamonde Lindsey (E McDuff, O Couch), Capitol 3839 (Blue Book BMI)
82	90	2	**SILVER THREADS RND GOLDEN NEEDLES**—Linda Ronstadt (J Rhodes, D Reynolds) Asylum 11032 (Central Songs, BMI)
83	87	4	**SUNSHINE ON MY SHOOLDER**—John Denver (Denver Kniss, Taylor) RCA 0213 (Cheeny Lane ASCAP)
84	93	5	**TELL ME R LIE**—Sammi Jo (B Wyrick, B Buckins) MGM South 7029 (Fame BMI, Buck Hall, ASCAP)
85	92	8	**MAMR'S GOT TO KNOW NDW**—Doug Kershaw (Doug Kershaw) Warner Bros. 7763 (Tree BMI)
88	95	3	**WHAT R WAY TO GO**—Del Reeves (J Chesnut) United Artists 376 (Passkey BMI)
87	88	3	**I USE THE SOAP**—Dickey Lee (David Gates), RCA 0227 (Japahelu, ASCAP)
★ 88	–	1	**SMILE FOR ME**—Lynn Anderson (R Bourke) Columbia 4-46009 (Chappell ASCAP)
★ 89	–	1	**JUST ENOUGH YD MAKE ME STRY**—Bob Luman (J Weatherly), Epic 5-11087 (Columbia) (Keca, ASCAP)
90	95	2	**SPIDERS RND SNAKES**—Jim Stafford (J Stafford) MGM 14648 (Kanser/Boo/Gallg ASCAP)
91	94	2	**I GAVE UP R GOOD MORNING**—Red Steagall (R Steagall, S Linard) Capitol 3825 (Willax ASCAP)
92	98	2	**SILVER THREADS AND GOLDEN NEEDLES**—Charlie McCoy (J Rhodes, D Reynolds), Monument 8500 (Columbia) (Central Songs BMI)
93	97	2	**SHE STILL COMES TO ME**—Hanson Cargill (D Feller) Atlantic 4016 (Vector BMI)
94	–	1	**BORN TO LOVE R SATISFY**—Karen Wheeler (B Rice J Foster) RCA 0223 (Jack & Bill ASCAP)
95	–	1	**COUNTRY BUMPKIN**—Cal Smith (D Wayne) MCA 40191 (Tree BMI)
96	–	1	**YOU BET YDUR SWEET LOVE**—Conny O'Dell (R. O'Dell) Capricorn 0360 (Warner Bros.) (House Of Gold BMI)
97	100	2	**WALKIN' IN TEARDROPS**—Earl Richards (B Emerson J Emerson) Ace Of Hearts 0477 (Golden Horn ASCAP)
98	–	1	**WHISTLE STOP**—Roger Miller (R. Miller), Columbia 4-46000 (Roger Miller BMI)
99	–	1	**I'M FREE**—Stan Hitchcock (J Foster & Rice) Cinnamon 782 (Jack & Bill ASCAP)
100	–	1	**BOB, ALL PLAYBOYS AND ME**—Dorsey Burnette (C. Williams) Capitol 3829 (ATV BMI)

Country Music

Nashville Scene

By BILL WILLIAMS

Danny Davis has finally made it to Dublin, but this one is in Georgia . . . WTEI-AM in Terre Haute has changed its format from rock to modern country. . . . **Sharon Walker** received $100 for laughing. She does her laugh on a track cut at the **Ray Stevens** studio. . . . **Johnny Bernard** and **Julie Jones** got another fine reception at the KLFY-TV Farm Festival in Lafayette, La. . . . **Wayne Allen** in town with his manager, **Ray Stewart**, to set promotion with Brite Star. . . . **Ferlin Husky** set records at the Cabaret Club in Florida. The place grossed $6,000 at the door for two shows. . . . **Ray Griff** played the Palomino Club in North Hollywood.

The **Oak Ridge Boys** keep going back to the Mike Douglas Show. Three times now in the past four months. . . **Roy Drusky's** new song on Capitol, "Close to Home," has an entirely new sound for him. He already has cut a follow-up LP. . . . The Agriculture Trucking News is devoting a full page each month to anti-piracy, as a favor to the Country Music Association. An official estimates that the average trucker spends $35 per truck for tapes each month. . . . **Skeeter Willis** is postponing his throat surgery until after the opening of the new Opry House. . . . The nieces of **Fred Waring** (daughters of **Dr. Tom Waring**) were guests backstage at the "Grand Ole Opry." . . **David Houston** apparently followed some frustrated musician into Nashville. Driving in from the airport, he came across a discarded Fender guitar along the highway.

Bill Pitcock, currently touring with **Jimmy Dickens** as drummer, has signed a contract with Royal American Records. Pitcock earlier

(Continued on page 50)

Award Presented To Bill Hudson

NASHVILLE—Advertising and public relations specialist Bill Hudson has received the highly regarded Silver Medal Award of the Nashville Advertising Federation.

Hudson, president of Bill Hudson and Associates, has served the music industry here for some 10 years. He has worked actively with the Country Music Association, the Country Music Foundation and NARAS, and handles both public relations and advertising for music business clients.

The medal was presented to Hudson at the NAF's annual Diamond Awards Banquet.

Hamilton Probes Soviet Appearance

CHARLOTTE, N.C.—George Hamilton IV, just signed with RCA Canada (Billboard, March 2), may become the first country artist to appear in the Soviet Union.

Plans already have been finalized for his appearance in Prague, Czechoslovakia, and Hamilton says he is "90% sure" of the Moscow date.

This reportedly is the first time a country singer has ever gone into a Communist bloc nation.

Hamilton currently is en route to London to start his British tour.

HANK'S HOT!

HANK'S HOT SINGLE:

"The Older The Violin The Sweeter The Music"

DOA-17490

Here's the hit single from "Kindly Keep It Country" that's skyrocketing the charts. Hank Thompson, a consistent country star for over 25 years, is currently one of the brightest shooting stars. He's got strong airplay and he's got everybody buzzing.
Hank Thompson, you're not getting older, you're getting better!

HANK'S HOT ALBUM:

"Kindly Keep It Country" DOS-26015

An impressive collection of country hits from a country giant. Features the current smash single, "The Older The Violin The Sweeter The Music."

HANK THOMPSON ON DOT RECORDS

DOT RECORDS

Available on GRT Tapes

Distributed by Famous Music Corporation
A Gulf + Western Company

Country Music

Nashville Scene

• *Continued from page 49*

bad played in the bands of **Buddy Holly, Jeannie Shepherd, David Rodgers, Stonewall Jackson** and **Jeannie C. Riley**. . . . They rolled out the red carpet in Parsons, Tenn., for **Little David Wilkins**. His home town paid him honor at his first performance there. . . . **Melba Montgomery** has signed for exclusive representation with the William Morris Agency. . . . Multi-talented **Lorene Mann** has landed a singing part in the **Burt Reynolds** movie . . . **Vicki Britton**, owner of her own club in Dallas, has signed a recording contract with **Snuff Garrett**. Now she will bring in outside entertainment to her place, starting with **Tanya Tucker**, and continuing with **Freddy Weller**. . . . **Mother Maybelle Carter** hospitalized following surgery, was cheered by her recent network award.

Jeff Warner at WQPS-AM, Charleston, S.C., says he is having difficulty finding a country disk jockey who sounds country. He doesn't want a hick sound, but something other than top 40. He's waiting to hear from you. . . . **Judy Bryte**, who brightens up everything around her, has her first release out on the Opryland label. . . . Negotiations are underway to release the French version of **Jimmy Newman's** latest hit, "The Potato Song," in Canada and France. . . . **Tom T. Hall** got an unusual standing ovation—from the West Virginia Senate. Hall had testified before the group on anti-piracy. . . . Studer America, Inc., held a special demonstration of the A80 tape recorder here last week, with an engineer from the factory in Switzerland on hand for questions.

Top Billing's **Tandy Rice** says it has received the heaviest number of calls ever due to the news of the **Porter Wagoner-Dolly Parton** split. Many calls are from girl singers anxious to secure the spot which Dolly vacates. Others are promoters seeking dates for each act as singles. . . . The **Jim Ed Brown** Show, which set a record at Hot Springs, Ark., last year, went back to break another this week. . . . There will be a special **Jerry Clower** Day in Kilgore, Tex., due to his tremendous popularity there. . . . **Jack Greene** and **Jeannie Seely**, despite record cold and snow, drew huge crowds at a camping show in Minneapolis . . . A big promotional push coming up for **Stan Hitchcock**, one of the finest singers around, who finally is getting the songs he deserves . . . ABC's **Johnny Carver** drew more than 5,000 fans to Springfield, Mo., for a special "Yellow Ribbon" sales promotion. There were 55 participating stores involved.

Texas Sound of Dallas and Dove Records have signed recording artists **Buddy Howard** and **Debbie Dierks** to exclusive contracts. Others under contract by Dove are **Dan McClung, Joe Johnson** and **Jimmy Sain**. . . . **Roy Clark** and **Diana Trask** will appear at the prestigious White House Correspondents dinner in Washington, D.C. May 4. . . . **Bob Eubanks** of American Management, Inc., has announced the signing of **Barbara Mandrell** for exclusive representation in all fields. . . . **Tonni Shannon** reports from the West Coast that 10,000 fans gave a standing ovation for **Merle Haggard** at the Oakland Coliseum. . . . **Dinah Shore** will sing the "Wabash Cannonball" with **Roy Acuff** on her Nashville taping. . . . **Josie Brown** has wrapped up a big week in Fort Meyers, Fla. . . . **Paul Richey** joined executives Jo Walker, **Wesley Rose** and **Joe Talbot** in a discussion of tape piracy on the **Cathy Clayton-Hall** Noontime Nashville show. . . . **Grant Grieves**, who moved from Kansas City to Nashville, has installed a recording studio, demo variety, in the basement of his home in suburban Hendersonville.

Jean Shepard and **Brian Shaw** will join forces to do a benefit for an elementary school which suffered losses from break-ins and burglaries. . . . **Narvel Felts**, one of the hottest acts going now, has "Captain Narvel" T-shirts, being sent out with his latest LP, "When Your Good Love Was Mine."

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 3/9/74

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★ Star Performer—LP's registering proportionate upward progress this week

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	9	LET ME BE THERE—Olivia Newton-John, MCA 385
2	2	46	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
3	3	9	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia)
★ 17	10	4	N LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341
5	6	10	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL 2 0290
6	4	9	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 1-687 (Phonogram)
7	7	9	SOUTHERN ROOTS/BACK HOME TO MEMPHIS—Jerry Lee Lewis, Mercury SRM 1 690 (Phonogram)
★ 8	11	15	NEW SUNRISE—Brenda Lee, MCA 373
9	5	11	AMAZING LOVE—Charley Pride, RCA APL1 0397
★ 10	14	10	I REMEMBER HANK WILLIAMS—Glen Campbell, Capitol SW 11253
11	12	N	AN AMERICAN LEGEND—Tex Ritter, Capitol 11241
12	N	12	THE MIDNIGHT OIL—Barbara Mandrell, Columbia KC 32743
13	9	16	ROY CLARK'S FAMILY ALBUM—Roy Clark, Dot DOS 26018 (Famous)
14	15	11	IF YOU CAN'T FEEL IT, (It Ain't There)—Freddie Hart, Capitol ST 11252
★ 15	20	10	THE UPTOWN POKER CLUB—Jerry Reed, RCA APL 1 0356
16	18	17	WHERE MY HEART IS—Ronnie Milsap, RCA APL1 0338
17	13	12	FASTEST HARP IN THE SOUTH—Charlie McCoy, Monument KZ 32749 (Columbia)
★ 18	31	3	I'M STILL LOVING YOU—Joe Stampley, Dot DOS 26020 (Famous)
19	16	12	ALL ABOUT A FEELING—Donna Fargo, Dot DOS 26019 (Famous)
20	23	8	BEAN BLOSSOM—Bill Monroe, MCA 2-8002
21	24	10	SHADES OF STEEL—Lloyd Green, Monument KZ 32532 (Columbia)
★ 22	26	4	THE ENTERTAINER OF THE YEAR—Roy Clark, Capitol ST 11264
23	21	11	CAN I SLEEP IN YOUR ARMS/LUCKY LADIES—Jeanie Seely, MCA 385
24	17	13	CLINGING TO A SAVING HAND—Conway Twitty, MCA 376
25	27	11	IT'S A MAN'S WORLD—Diana Trask, Dot DOS 26018 (Famous)
26	29	7	KINDLY KEEP IT COUNTRY—Hank Thompson, Dot DOS 26015 (Famous)
27	28	3	SONG AND DANCE MAN—Johnny Paycheck, Epic KE 32570 (Columbia)
28	19	24	SAWMILL—Mel Tillis, MGM SE 4907
29	33	6	KENTUCKY SUNSHINE—Wayne Kemp, MCA 369
30	22	13	COUNTRY SUNSHINE—Dottie West, RCA APL1-0344
31	30	27	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
★ 32	43	2	KID STUFF—Barbara Fairchild, Columbia KC-32711
33	40	N	JUST ANOTHER COWBOY SONG—Doyle Holly, Barnaby 15011 (MGM)
34	36	6	RED, WHITE & BLUE (Grass), ORC 5002
35	38	7	ARMS FULL OF EMPTY—Buck Owens, Capitol ST 11222
36	37	9	THE FARMER—Porter Wagoner, RCA APL 1 0346
37	25	20	BUBBLING OVER—Dolly Parton, RCA APL1-0286
38	32	27	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
39	45	2	GREATEST HITS VOL. 1—Connie Smith, RCA APL1-0275
40	44	3	HOUSE OF THE RISING SUN—Jody Miller, Epic KE 32569 (Columbia)
41	34	33	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
42	46	2	THE LEGENDARY LEFTY FRIZZELL—ABC ABCX 799
43	47	3	TOO MANY MEMORIES—Bobby Lewis, Ace Of Hearts 3-1002 (Golden Horn)
44	—	1	MY THIRD ALBUM—Johnny Rodriguez, Mercury SRM 1-6999 (Phonogram)
45	42	7	GIVE ME THAT OLD TIME RELIGION—Guy & Raina, Ranwood 8120
46	—	1	FULLY REALIZED—Charlie Rich, Mercury SRM 2 7505 (Phonogram)
47	46	2	THE PILGRIM—Larry Gatlin, Monument KZ 32571 (Columbia)
48	—	1	JOLENE—Dolly Parton, RCA 0473
49	39	22	CARRY ME BACK—Statler Bros., Mercury SR 1-676 (Phonogram)
50	35	13	GOD IS ABUNDANT—Connie Smith, Columbia KC-32492

KITTY WELLS

THE QUEEN OF COUNTRY MUSIC

FOREVER YOUNG

CPR 0040

is her debut single on Capricorn Records, Macon
written by Bob Dylan
produced by Johnny Sandlin and Paul Hornsby

CAPRICORN RECORDS

BPI Calls Probe of Disk, Tape Prices 'Totally Unnecessary'

LONDON—The Young Liberals' call for a Royal Commission to investigate the prices of records and concerts was dismissed as "totally unnecessary" by the BPI this week.

The YLs want the Royal Commission to look into what they call the exploitation of young people by the music industry.

Deputy chairman, 21-year-old Barry Birch, said: "We are a little worried to say the least about the exploitation of youth in general, but particularly by the music industry.

"There are a great many people making a great amount of money out of young people. We have asked young people how they feel they are being exploited and they say their greatest problem is the price of records and concerts."

Birch said it is not the musicians who are exploiting youth but managers, publishers and record companies. But he said he had not tackled any of these sections of the industry to ask them to justify their "exploitation."

"That is why we want a Royal Commission to look into all these facets," said Birch. "We feel there is a strong case for appointing a Minister for Music to monitor what the music industry is doing."

Birch said the YLs' move was not just a vote-pulling stunt because those being exploited were mostly under voting age.

BPI director, Geoffrey Bridge, said: "There is absolutely nothing for a Royal Commission to look into. It's totally unnecessary and I feel the Young Liberals just don't have any idea of how the music industry works. When you think about costs of materials, all the royalty contents and all the records that don't make it and lose enormous amounts of money, I don't think anyone is making undue profits.

"A Royal commission would be a sledgehammer to crack a nut."

Export Obligations Record, Tape Output

LONDON—Britain has adequate record and tape production capacity—but cannot make use of it for the home market because of export commitments.

That was the assessment of the current situation by BPI director Geoffrey Bridge, based on the latest trade figures published by the Department of Trade and Industry.

The statistics show that from April to December last year exports of albums and tapes exceeded imports at a time when record companies have been making a concentrated effort on seeking capacity abroad because of pressure on U.K. plant.

Bridge said: "These figures do seem a little illogical and surprising. The only reasons I can think of are that U.K. companies are under contractual commitments to export to countries almost totally dependent on British product.

"Because these obligations leave a shortage of capacity to meet the home market demand, the U.K. companies have to seek extra production abroad."

Among the countries heavily dependent on U.K. product are the Scandinavian territories and the Mediterranean islands. But Bridge said he did not think the DTI figures meant companies had been too concerned with diminishing production capacity.

"There has been a problem and I feel companies reacted in the correct manner." He added that the present problems were caused predominently by the three-day working week and not production capacity limitations.

The DTI statistics for the last three quarters of 1973 show 12,292,000 albums worth $19 million were exported while 10,960,000 worth $12.6 million were imported. Cassettes and cartridges combined, $5 million worth exported and $2.8 million worth imported.

EMI Scraps Consoles for Custom-Built Mix Decks

LONDON—EMI is to scrap its own studio consoles, in use at Abbey Road and in EMI studios throughout the world, in favor of mixing desks custom built in consultation with EMI engineers by Rupert Neve. The initial order, for six desks, is worth $625,000—the largest contract Neve has undertaken to date. Five of the first six desks will be exported to EMI studios outside the U.K.

Neve marketing director, Derek Tilsley, said that the consoles would be the most comprehensive built by Neve to date. All will be custom built according to the requirements of the studios in which they are to be installed. All will have 36 input channels and 24 output although some will initially only be used to mix 16-track.

These will also be the first desks to have facilities for computerized mixing to be built into them at a later date. The first desk is planned to be installed later this year in EMI S.E. Asia in Singapore. This will be followed closely by installations in Wellington, New Zealand, Paris, Cologne, Stockholm and London. The largest and most comprehensive of the desks will go into the Abbey Road Studio Three, EMI's pop studio.

An EMI spokesman explained that it had been considered pointless developing the EMI console at a time when the EMI electronics division was already fully employed on the development and manufacture of an X-ray scanner for use in hospitals and when there was already a specialist console manufacturer, the largest in the world, to do the job.

Neve started manufacturing desks ten years ago in a garage. The company now has two factories, one in Cambridge and one in Scotland as well as plants in Toronto, Canada and Connecticut, U.S.A. It has consoles in 43 countries including the U.S.S.R. and expects to hold a private exhibition in Moscow during 1974. Neve technical director, Tony Comwell, said that the company had now conquered the component problem and had a stock of components that would guarantee no delay in the production of the desks.

Finland Lists Euro Entry

FINLAND—The Finnish entry in this year's Eurovision Song Contest in Brighton, England, is "Ala Mene Pois" (Don't Go Away) sung by Carita Holmstroem.

The song is composed by Eero Koivistoinen, a jazz musician, with lyrics by Hector.

Carita Holmstroem's recent album, "We Are What We Do," was voted the best Finnish pop album of 1973 by Oy Yleisradio Ab, the government-controlled radio station.

Fruin Keys IMIC

a *Continued from page 1*

now being made to incorporate this into the conference program.

It was also decided at the meeting, attended by 15 top executives from the U.K. industry, to drop the proposed seminar dealing with the raw materials shortage and replace it with a series of talks on the subject from major vinyl and art board suppliers.

Among the key industry executives from the U.S., Europe and Japan who have already registered for IMIC are Len Wood, EMI Group director, records; Stig Anderson, president, Sweden Music; Nesuhi Ertegun, president, WEA; Branko Zivanovic, president, Bellaphon Records, Roland Kluger, general manager, Roland Kluger Music; Freddy Bienstock, president, Carlin Music; Dick Asher, managing director, CBS/UK; and Misa Watanabe, president, Watanabe Music Publishing, Japan.

Famous Bows Label in U.K.

a *Continued from page 3*

to be truly international in scope," Tony Martell, head of Famous Music, stated. Paramount-Ember is the perfect addition to our stable of independent labels."

Talks between Famous and Ember began last October. Discussions had been under way with other companies as well, Kruger said. "They offered me more money than Famous, but much less freedom.

"I'm involved with a new label here because I'm tired of bringing people to American companies and being told I don't know what I'm talking about," Kruger said. "U.S. executives nearly laughed in my face when I brought them supposedly non-commercial artists like the Moody Blues, Chad & Jeremy and David Bowie."

John Madara will be vice president in charge of creative services for Paramount-Ember. He'll headquarter in Los Angeles.

Stapleton Dies; Leader, Producer

LONDON—Cyril Stapleton, bandleader and record producer, died at his home on Feb. 25, a month after his 60th birthday. Stapleton, best known for the creation of the BBC Showband in 1952 and remembered for his two million-selling singles, "The Children's Marching Song" and "Blue Star," was most recently working as an independent producer with Pye Records.

During the five years he was with the BBC Showband, he played with artists like Frank Sinatra, Nat King Cole and Irving Berlin, and gave radio and TV breaks to "Born Free" singer Matt Munro and Tommy Steele. He joined Pye in January, 1966 with his band, and recorded with Dick Emery and produced Max Bygraves' recent series of singalong albums. After a spell as a&r controller at Pye he reverted to his old position, and apart from one period when he took his band on the road, was mainly studio-based. He leaves a wife and three children.

Kennedy Subject Of BBC Series

DUBLIN—Jimmy Kennedy, the doyen of Irish songwriters, is the subject of the BBC Radio Two series, "The Story Of Jimmy Kennedy," which began recently. Three 60 minute programs are introduced by Val Doonican, written by Frank Salter and produced by Angela Bond.

Jimmy Kennedy is from Co Tyrone. He now lives near Dublin. He started writing hits over 40 years ago and his first success was "The Barmaid's Song" in 1931. He has written some 2,000 songs of which several hundred have been published and 160 are still in active circulation internationally.

Among his credits are "The Teddy Bear's Picnic," "Red Sails In the Sunset," "Harbour Lights," "South of the Border," "April in Portugal," "Love Is Like a Violin," "Did Your Mother Come From Ireland," "Isle of Capri," "Pianissimo," "Romeo," "Istanbul" and "Hometown."

EMI issued an LP in 1970 on the Talisman label of 16 songs entitled "Jimmy Kennedy's Golden Song Book," and played by the orchestras of Neil Richardson and Frank Barber.

Air-India Fashion Show

LONDON—Air-India, official New York-London carrier for Billboard's IMIC 5, will present a fashions-of-India show on May 9, from 3:00 to 5:00 p.m., during the conference at the Grosvenor Hotel. The show will be under the direction of Air-India's Mrs. Pahlevi Shah and will feature saris and other present-day items of clothing popular throughout India. Some of the models will be selected from attendee distaffers.

Attendee-model aspirants should address requests to Air-India Fashion Models, c/o Billboard IMIC-5, 7 Carnaby St., London, W.1, England. Deadline is April 15. The show will also include displays of Indian jewelry and other products of the country. Cocktails and native Indian snacks will be served free. Admission is free.

CELEBRATING the formation of a new label, Paramount-Ember, are, left to right, attorney Silfen (of Marshall, Morris, Powell & Silfen), Jaffrey S. Krugar, chairman of the Ember Records Group. Tony Martell, president of the Famous Music Corp. and Seymour Faig, general counsel of Famous Music. Kruger and Martell are holding the contract.

From the Music Capitals of the World

PARIS

Polydor will shortly be releasing the first single by 17-year-old schoolgirl **Arlene**. Titles are "Premier Amour, Premier Chagrin" and "On Ne Devrait Jamais Grandir." . . . **Michel Legrand** flew to the U.K. last month for appearances with **Andy Williams** and **Marlene Dietrich**. . . . **Jo Dassin** has returned to the Olympia after an absence of four-and-a-half years with a new act which includes 10 new songs. Dassin revealed that he recently turned down an appearance at the Olympia with **Charles Aznavour**.

"The Three Musketeers," **Francis Lopiz**'s latest stage production, opened at the Chatlet theater at the end of last month. Lopiz has also announced that he is preparing a production of "West Side Story" to star **Johnny Halliday** and **Sylvie Vartan**. . . . Polydor's latest **Jimmy Smith** release on cassette is "Portuguese Soul" in three movements. . . . Erato has recorded a series of new LP's devoted to barrel organ music. The organs featured on the record come from a collection owned by **Paul Bocuse** and are to be used in a new **Andre Cayette** film. . . . Before leaving for Canada, **Julien Clero**, who has a new double album on release, "Julien Clero With You," was presented with five Gold Disks by **Francoise Hardy**. . . . A Columbia album by **Tino Rossi** of music from the film 'Papillon' includes a tribute from 'Papillon' author **Henri Charrera** thanking **Rossi** for the pleasure he derived from listening to the singer's records while imprisoned in the French penal settlement of Guinea. . . . CBS has released a double-album set featuring some of the best-known music hall artists of the '20s and '40s and titled "The Golden Age of the Music

(Continued on page 53)

From the Music Capitals of the World

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Hall." . . . A New Orleans-style jazz festival, featuring five different bands, is to be staged in July in Nice by promoter **George Weio.** The festival will be called The Grand Parade. HENRY KAHN

TOKYO

"I'm Doing Fine Now" by New York City and "Lulu" will be the first Chelsea releases by Polydor K.K. **Seiichiro Koh,** managing director, said here Feb. 5 that the albums would start appearing at the local record stores March 21 after Japan-wide promotion. Wes Farrell's record corporation made its first foreign record licensing agreement with the German-Japanese recording venture in October 1973 through Polydor International. **Kuno voo Einem,** Japan representative, told Billboard. **Norman Granz's** Pablo label, following its foreign record licensing agreement with Polydor K K. last October, will be introduced here April 1 with the release of "Jazz at the Santa Monica Civic, '72." . . . Five concert appearances are being arranged for **Ella Fitzgerald,** starting in this music capital June 4, said **Toyo Yokoyama,** president of Universal Orient Promotions. Seven concert dates have been set for **Glen Campbell,** from May 10 to May 18, according to UOP. . . . Sixteen Storyville jazz albums of the '50s are scheduled for release here between April 1 and Dec. 1 by the record division of Trio Electronics, each at the retail price of 2,000 yen ($6.66).

To save paper, the 19 member manufacturers of the Japan Phonograph Record Association agreed Feb. 5 to suspend the use of semi-double jackets for their LPs among other conservation measures. Likewise, Oriental Nakamura, the most prestigious department store in Nagoya, said that it would no longer provide wrapping paper or paper sacks for record albums and other prepackaged products. The store said that it would paste a "paid" sticker about two inches square on each album sold, starting mid-February. . . . About 10,000 albums manufactured by TEAC before the tape recorder manufacturer withdrew from the record business last fall will be sold at retail by Nihoo Tsuhan, according to **Haruyoshi Aso,** president of the mail order house. The "collector's items" include 17 different international pop releases and four classical recordings. TEAC's record division, now defunct, had represented Perception, Today, Jamboree, GSF, Encounter, Jecklin, Music Hall, Microfon SRL, the Fermata group, Discos Sonart, Industria Sono-Radio, Discos Tizoc, Bacillus, Bellaphon and Bygone Records in Japan. About 20,000 direct mail order forms will be distributed shortly by Nihon Tsuhan, with offers of discounts ranging from 5 percent for three albums ordered to 20 percent for 10. The mail order house represents the Concert Hall Society in Japan.

"Band on the Run" by **Paul McCartney & Wings** (Apple) was released here Feb. 10 by Toshiba-EMI. . . . Nippon Hoso Kyokai, the national broadcastiog corporation, is expected to feature **Carmen McRae** in the Feb. 17 edition of its "Music of the World" color television series . . . Complete operas and other long, long play recordings made by DGG and Archive will be available here shortly in the form of music cassettes packaged in handy book style. Retail price of a set equivalent to three LPs will be 7,200 yen ($24), the two-LP type 4,800 yen ($16), according to Polydor K K. which is importing them for release here May 1. . . . Also for the first time, six classical and four popular albums for release by CBS/Sony in music cassette form will be recorded on Duad ferri-chrome tape. Retail price of each Duad music cassette, released Feb. 21, is 2,600 yen ($8.66), or 300 yen ($1.00) higher than the standard. . . . The Osaka Prefectural Police Headquarters has disbanded its "pirate tape" investigation squad following the arrest of **Yoshiharu Nakamura,** president of Koyo Shoji, manufacturer of music cassettes, Jan. 18, and **Masahiro Shimomura,** president of NED, manufacturer of Stereo 8 cartridge tapes, Jan. 28, aloog with two other suspects who worked for NEO. The investigation was launched in behalf of the Japan Phonograph Record Association's 13 music tape manufacturers, specifically Nippon Columbia, and Watanabe Music Publishing last year end. About 100,000 "pirate" or "counterfeit" music tapes of Japanese hit songs are said to have been manufactured and distributed nationwide by the suspects . . . The 5th Kansai Audio Fair is scheduled for May 22-26 at the Senba Center Building in Osaka. Reservations for booths were closed Jan. 20, indicating that there will be over 40 exhibitors. The 23rd All Japan Audio Fair will be held Nov. 6-10 at the Tokyo Oroshiuri (Wholesale) Center, according to the Japan Audio Society, sponsor of the two annual fairs. . . . "Anata" (I Wisb You Were Here With Me) by the girl singer/songwriter **Akiko Kosaka** continued to be the best selling single throughout Japan in the second week of this month. It was released last Dec. 21 by Warner-Pioneer on the Elektra label. . . . The original recordings of international pop, rhythm & blues, screen music, easy listening and jazz best sellers were released here in tape form Feb. 10 by Apollon. Each of five tapes, stereo 8 at 4,000 yen ($13.33) and music cassette at 3,500 yen ($11.66), contains 24 selections . . . Victor Musical Industries launched a Japan-wide campaign Feb. 5 to promote sales of iotemationooal artists and repertoire, to continue through April. . . . The four-pronged campaign has been mounted to push sales of new soul, southern rock, the Riverside jazz series and classical recordings by **Sviatoslav Richter,** whose second Japan series of piano recitals will be held April 12 through June 3 . . . The total number of different quadraphonic disks released by 14 member manufacturers of the Japan Phonograph Record Assn. in the past three years is 859. Of the total, 351 were RM (Sansui QS), 311 CD-4 and 197 SQ. In the same period, however, CD-4 rose from 53 in 1971 and 96 in 1972 to 162 releases in 1973. On the other hand, SQ rose from 24 in 1971 to 97 in 1972 but declined to 76 last year, while RM rose from 86 in 1971 to 186 in 1972 and plunged to 79 in 1973. . . . **Takami Shobochi,** president of Nippon Columbia, said Feb. 7 that he was in favor of the TED videodisk system and hinted that his company would become a licensee within this year. **Misa Watanabe,** president of Apollon Music Industrial, has already expressed her interest in the system to Billboard. HIDEO EGUCHI

VIENNA

CBS organized, on the occasion of **Chic Coltrane's** television recordings here recently, a press conference in a student pub. . . **Suzi Quatro** (EMI/Columbia) was scheduled to give concerts on her Austrian tour in Vienna and Innsbruck this week in the series "Voices of the World." . . . Pop singer and composer **Udo Juergens** is writing a new musical follow up to his "Helden, Helden" for the Theater an der Wien here. The play will have its first night in 1975. At the moment "Pippin" is on stage, to be followed soon by "Gigi" and the Broadway success "Little Night Music." . . . Preiser Records released a live album recently by the Israeli singer, **Shlomo Cariebach** on the occasion of his second concert here. The album was recorded at his first Viennese concert in 1972. This month Preiser Records will release an LP with classical melodies sung by **Julia Migenes.** . . . Austrian TV recorded the show "Spotlight" which features the **Dizzy Mans Band** (EMI) from Holland, **Santabarbara** (Harvest) from Spain, **Mud** (Rak) from Britain and **Robert Long** (EMI) from Holland. . . . Late last month the International Institute of Music Dance and Theater in Vienna celebrated its fifth anniversary with an international executive board session in the UNESCD building in Paris. . . . **Dave Brabeck,** with his sons **Darius, Chris and Danny,** appeared here in concert recently. . . . Ariola released an album entitled "Black Viennese Songs" by **Peter Orthofer** featuring **Hans Kraemmer, Kurt Sobotka, Gerhard Bronner, Peter Wehle, Peter Frick, Marianne Schoenauer, Gerhard Steffen and Andre Heller.** . . The Viennese **Johann Strauss Orchestra,** under the direction of **Kurt Woss,** is giving a concert in Sao Paulo and nine other South American cities in May. . . . The **Choir of the University Innsbruck** is taking part in the International Choir Festival on April 18 in the Lincoln Center in New York . . . The Mozart Week, which features concerts and opera performances with the **Vienna Philharmonic Orchestra, The Mozarteum Orchestra, the Orchestra of the Academy of St. Martin in the Field** and the **Collegium Areum Freiburg,** ended in February in Salzburg. Most of these performances were broadcast by Austrian Radio

MANFRED SCHREIKER

LP Production

• Continued from page 1

in 1973 to 59.4 million in 1972.

The Statistics report also showed that more polyvinyl chloride was used in 1973 than in 1972. Approximately 14.4 million pounds of PVC was used last year, as compared to 14 million pounds utilized in 1972. The PVC figures are based oo the fact that a pound of PVC can produce approximately three albums or 11 singles.

EMI Suspends Half Of Catalog in U.K.

• Continued from page 1

Centre scheme. This is a scheme where EMI representatives stock-take and reorder on behalf of selected dealers.

Minority interest records have only suffered proportionately since the suspensions have been arranged by title rather than just volume. The cuts apply across the board inclusive of EMI's licensed labels.

Mercer said: "We cannot say how long this will continue for—it all depends on the prevailing situation in the industry."

• Shortly before the EMI announcement, two of the company's distributed labels, United Artists and Bell, announced they would delete 200 singles by March 31.

Explanations given by both UA and Bell amounted to both companies feeling the need for a spring cleaning of slow-moving singles stock.

1974 Dublin Music Week Set to Run March 25-31

DUBLIN—Dublin Music Week '74, the first such event, will be presented by Noel Pearson in association with Bass Ale, brewed in Ireland by Beamish & Crawford, at the city's Olympia Theater from March 25 through 31. Each night will be devoted to different kinds of music.

Monday, March 25, will be Irish Traditional Night with the Chieftains and host Niall Toibin. March 26 will be a jazz night with Humphrey Lyttleton and his band, the Ronnie Scott Trio and the Jim Doberty Big Band. March 27 will be a folk night with Tim Hardin, Jim McCann and introducing Donal Lunny's new group, Bugle.

March 28 will be devoted to great film music. Elmer Bernstein will conduct the Radio Telefis Eireann Symphony Orchestra with guests from the film world to be announced. The program will include works by Sir William Walton, Aaron Copland, Leonard Bernstein, Elmer Bernstein and others.

March 29 and 30 will be rock music with Van Morrison and his Caledonian Soul Orchestra. The final night will be a symphony evening. Michi Inoue, from Japan, will conduct the RTE Symphony Orchestra with German soloist Veronica Jochum. The program will include works by Sibelius, Mozart and Bruckner. Host for the evening will be Hilton Edwards.

U.K. Concert Tab

• Continued from page 1

to cash in on inflation to make more profit." The price of concert tickets had not really kept pace with the rise in prices over the past ten years. Ten years ago the top price was around $3.75. The average price until recently was $6.25.

At Arthur Howes a spokesman said that although top prices had been contained at $6.25 for some time this could not last much longer. Artists could charge much higher fees on the continent where a top price of $30 was not unusual. "We won't go up quite that high but obviously it is difficult to attract artists to the U.K. if they have to take a drastic cut in fee. People in Europe and the States can afford to pay acts that much more which means that ticket prices will have to go up."

COMPOSER/writer/producer Ron Dante, left, and CBS International executive Sol Rabinowitz, following the announcement of a production deal Dante has just signed with the company. Dante's first project for CBS Intl will be the production of "Umbrella Man," debut single for Sunbird, a new group.

Dutch Wholesaler to Open First Self-Service Center in London

LONDON—Makro, the Dutch-owned cash-and-carry wholesalers with records among its range of non-food lines, to open its first self-service center in the London area with a sales area of 125,000 square feet that will make it the largest center of its kind in the Southeast. It will be opened on March 19 on the site of a former greyhound stadium in Charlton, Southeast London.

It will stock over 11,000 lines in food and 26,000 lines in oonfood products among which will be two departments, one for records and audio/equipment and the other for tape software and hardware.

"The size of the music section will be compatible with the throughput of business," commeoted a Makro spokesman, "It is difficult to state an exact floor space figure.

"The record area has made a considerable contribution to the total of nonfood sales because of the appreciation shown by medium and small record dealers in being able to buy any quantity across the board. Tape is a much wider market than records. Our main customers here are botel proprietors, garage owners and record dealers.

"We have succeeded in four other areas and I do not see why we should not here. It does in fact appear as though London was waiting for us to arrive."

Makro centers are already in operation in the Manchester, Liverpool, Birmingham and Newcastle areas, and, as at these centers, a "trade only" ruling will apply to the London center. Makro's outside promotion force has been in direct contact with the retail trade for sometime before the opening.

American Song Not U.S.— Worldwide in Scope: Klein

By MARTIN MELHUISH

TORONTO—American Song Festival president, Malcolm Klein, made a brief four-day stopover in Toronto from Feb. 22-25 to promote the festival and found a subtle antipathy towards the event by many Canadians because of its American nrigin. Klein is no stranger to the Canadian entertainment scene bavıng produced a series nf programs for the CTV television network in this country.

Commented Klein, "To Canadians who say that they don't want to get involved in this song festival because it is American, I can only say the festival is taking place in the U.S., but it is international in scope the same way that the Rio, Tokyo and other world song feativals are. I guess we could call it the Saratoga Spring Festival beeause that is wbere it is going to be held but, nn matter what we eall it, it is still an international event with songs being entered from all over the world."

The festival is open to both amateur and professional songwriters and is divided into those two divisions Anyone may enter by sending $10.85 per song entered to the American Song Festival, P.O. Box 57, Hollywood, Calif. 90028 and they will receive by return mail an entry kit consisting of an official entry blank to designate the eategory of the song; a cassette on which to record the song, the official Songwriters Handbook, published by the festival containing pertinent information on copyrights and publisbing. The deadline for entering is April 15, 1974, and all cassettes must be returned by June 3, 1974, in order to qualify for the judging.

Klein continued, "I don't want to be in a position where I have to pitch Canada to come into the festival. There are nn geograpbieal boundaries to music and that goes for any area."

Klein did not meet with complete resistance in Canada because both John Mills the general manager of the Composers, Authors and Publishers Association of Canada and S.C. Ritchie the new head of B.M.I. Canada, were enthusiastic over the whole idea: As it turoed out Klein and Ritchie bad known each other from their television days when they both worked at statinns in the RKO chain; Ritchie at CKLW-TV and Klein at KHJ-TV. Both Ritchie and Mills were made members of the festivals advisory board.

"I consider this festival to be an invitation to reality for many people in the music industry in Canada. Anyone who creates wants tbe widest possible exposure and an opportunity to make some money. The American market is one place where you can do that. ASCAP will pay out over $100 million in royaltıes this year. That is a good indieation of how much money there is."

"The American Song Festival" will be beld at the Saratoga Arts Center in Saratoga Springs, New York, over the Labor Day weekend, Aug. 29-Sept. 1 this year and will be presented by the Sterling Recreation Organization. The festival was founded by 33-year-old Lawrence Goldblatt who is the chairman of the board.

Can-Base, GRT Deal

VANCOUVER — Two Vancouver-based record companies, Hellroaring Record and Mushroom Records owned by Can-Base Industries, have completed a deal with GRT Records to handle the labels product for distribution in eastern Canada.

Shelley Siegel, the national promotion and sales manager for Can-Base and Steve Douglas, Can-Base's general manager, were in Toronto recently and negotiated the deal with GRT President, Ross Reynolds.

The first product from Hellroaring Records will be two albums from Teen Angel and the Rocking Rebels entitled "Teen Angel Lives" and "12 Inches of Teen Angel."

The first release due from Mushroom Records is a single from Alexis. An album will follow the release of her single

Juno Award Nominees Listed

TORONTO—MRPM, Canada's music trade weekly, bas announced the nominatinns for this year's Juno Awards to be presented on Mareh 25 at the Inn On The Park, Toronto.

The eategories and nominations are as follows·

Canadian Male Vocalist of the Year Keith Hampshire, Terry Jacks, Gordon Lightfoot, Bob McBride; and Murray McLauchlan

Canadian Female Vocalist of the Year Shirley Eikhard, Patsy Gallant, Susan Jacks, Anna Murray and Ginette Reno

Canadian Group of the year Edward Bear Gary & Dave; Guess Who, Lightbouse and the Stampeders.

Canadian Folk Singer of the Year Bruce Cockburn Gordon Lightfoot, Murray McLauchlan, Dave Nicol, and Valdy

Canada's Most Promising Male Vocalist of the Year James Leroy, Tom Middleton, Dave Nicol, Michael Terry, and Ian Thomas.

Canada's Most Promising Female Vocalist of the Year Linda Brown, Donna Meon, Marie Claire Seguin, Donna Warner, Nancy White, and Cathy Young.

Canada's Most Promising Group of the Year Bachman-Turner Overdrive, Bearfoot, Chester Scrubbalue Caine and Wednesday

Canada's Most Promising Folk Singer of the Year Peter Feldy, Dave Nicol Jra Probst Bob Ruzicka and Ken Stolz.

Canadian Country Vocalist (Male) of the Year Gary Buck, Stompin' Tom Connors Dick Damron, Ray Gnff, and Ian Tyson

Canadian Country Vocalist (Female) of the Year Carroll Baker, Shirley Eikhard, Lyne Jones Diane Leigh, and Donna Moon.

Canadian Country Group of the Year Alabama, Family Brown, Jou & Don Haggart, Humphrey & The Dumptrucks; and the Mercey Brothers.

Canadian Independent Label (Record Label) of the Year Axe Records, Daffodil Records Marathon Records Smde Records, and True North Records.

Canadian Composer of the Year Dave Beckett and Gary Weeks for "Could You Ever Love Me Again", Murray McLauchlan for "Farmer's Song", Skip Prokop for "Pretty Lady", Bob Ruzicka for "Ourty Old Man", and Ian Thomas for "Painted Ladies."

Canadian Content Record Company of the Year A&M Records of Canada Ltd ; Capitol Records–EMI Canada Ltd.; Columbia Records of Canada Ltd, GRT Records of Canada Ltd., and ßCA Ltd

Canadian Record Company of the Year in Promotional Activities. A&M Records of Canada Ltd., Capitol Records–EMI Canada Ltd., GRT of Canada Ltd., MCA Records (Canada), and ßCA Ltd.

Canadian Top Record Company of the Year (Manufacturer And Distributor) Capitol Records–EMI Canada Ltd Columbia Records of Canada Ltd ; GRT of Canada Ltd., ßCA Ltd., and WEA Music of Canada Ltd

Canadian Contemporary Single (Hit Parade) of the Year "Could Yau Ever Love Me Again," Gary & Dave; "Seasons in the Sun," Terry Jacks, "Pretty Lady," Lighthouse, "Danny's Song," Anne Murray; and "Painted Ladies," Ian Thomas.

Canadian Pop Music Single (MOR) of the Year "Carpenter of Wood," Cliff Edwards, "Bondi Junction," Peter Foldy; "Could You Ever Love Me Again," Gary & Dave; "Seasons in the Sun," Terry Jacks, and "Danny's Song," Anna Murray

Canadian Country Single of the Year "Highway Driving," Alabama, "Carpenter of Wood," Cliff Edwards, "He," Jim and Don Haggart, "Durty Old Man," George Hamilton IV, and "Farmer's Song," Murray McLauchlan.

Canadian Folk Single of the Year "You Are What I Am," Gord Lightfoot, "Farmer's Song," Murray McLauchlan, "Goodbye Mama," Dave Nicol; "A Good Song," Valdy, and "Sample Man," Valdy

Canadian Contemporary Album (Hit Parade) of the Year "Bachman-Turner Overdrive," Bachman-Turner Overdrive, "Can You Feel It," Lighthouse, "Danny's Song," Anne Murray, "From the Fire," the Stampeders and "Ian Thomas," Ian Thomas.

Canadian Pop Music Album (MOR) of the Year "Close Your Eyes," Edward Bear; "Gary & Dave," Gary & Dave; "Master Session," Moe Koffman; "Wish I Were a Plane," Laune Bower Singers, and "Danny's Song," Anne Murray

Canadian Country Album of the Year "To it and at It," Stompin' Tom Connors "Countryfied," Dick Damron, "Portrait," Family Brown, "Songs For Everyone," Ray Griff, "Out West," George Hamilton IV

Canadian Folk Album of the Year "Night Vision," Bruce Cockburn, "Old Dan," Gord Lightfoot "Day to Day Dust," Murray McLauchlan, "Country Man," Valdy, and "Coast To Coast Fever," David Wiffen.

The nominations were made by subscribers to RPM, and voting ballots have been sent out to the same subscribers in order to determine the winners in each category.

Cave Being Renovated

VANCOUVER—Recently, one of Canada's top booking agencies issued a release that the Cave, one of the oldest nightspots in Vancouver had been closed by butlding inspectors due to "... an unsafe roof," (Billboard, Music Capitals of the World—Toronto, Feb 9)

Fred Raeside, the geoeral manager of S.G. Hnldings, a company owned by Winnipeg entrepreneur Stanley Grozina, has reported that this statement is entirely untrue. Said Raeside, "The Cave was purchased by ourselves Jan. 1, 1974 and is currenlly closed for interior refurbishing. We plan to open again at the beginning of March with an updated lighting and sound system, expanded dance floors and a oew lounge area."

Grozina is in Europe lonking for an opening act for the club. In bis absence, Marion Williams is taking care of most of the business arrangements.

We regret any inconvenience that this item eaused and trust that this bas corrected the impression that the Cave is in anyway an unsafe facility.

Axis Names Two Aides

VANCOUVER—Barry Samuels, the president of Axis Entertainment in Vancouver, has appointed Brian McDonald and Patrick Glover as entertainment consultants. They will join Samuels and partner, Bella Greenfield, in the West Vancouver office.

McDonald was a member of the west coast rock group Sweeney Todd.

Glover was the manager for two years of Vancouver-based group Mr. Natural.

Axis Entertainment which was founded as a one-man operation in Jan. of 1970 represent such acts as Teen Angel and the Rocking Rebels, currently on a national tour; Heart, who are readying for a fall national tour; Sweeney Todd; Mr. Natural; and 16 other groups that play the night-club and one-nighter circuit in British Columbia. Axis has also handled recent dates for Susan Jacks, Paul Horn, Jayson Hoover and Tom Middleton.

From the Music Capitals of the World

TORONTO

MCA Canada's **Creamcheeze Good-Time Band** will give a concert at the Avon Theatre in Stratford, Ontario, the band's bometown on Saturday (9) to celebrate the release of tbeir latest album "Home Cookin!" Proceeds from the concert will go to the Stratfnrd "United Way" eampaign. . . **Brian Courtis** of B.B.R. booking ageney of London, Ont. and **Steve Maley** of Music Shoppe Interoational in Toronto bave come to an agreement whereby both agencies will bandle exclusive representation fnr **Vehicle**, a Hamilton-based band. The seven-man group recently won the "National Battle of the Bands" sponsored by Yamaha Music of Canada. . . . **Olivia Newton-Jnhn** seeing good chart action in Canada with ber recent Polydnr single "Let Me Be There." Her new album nf the same name has just been released. . . **Genesis** will appear at the University of Montreal on April 20-21; the Ottawa Civic Centre, April 19; and the Vancouver Gardens, March 27 on their next North American tour.

Hugh Masekela and bis **African Madness** introducing **Hedznleh Sound** will appear with the **Pninter Sisters** on Sunday (10) at Massey Hall in Toronto. . . . Circus Productions reported that due to the response that singer **Grant Smith** received from bis appearance on Global TV's show "Everything Goes" when he appeared with **Norm Crosby** and **Rich Little**, there are repeat performances planned and also guest spots on radio-television Canada's (all abnut Tornnto) and CFTO's "Rog" Smith will be making return appearances in some of the major hotels of Las Vegas and Puerto Rico this year. . . Due to listener reaction after Toronto radio station CFTR programmed the cut "Me and My Stnne" from the **Stampeders** latest album "From The Fire" the band's manager **Mel Shaw** has decided to release an edited version of the song. It was written by group member **Ronnie King.**

CKLB, Oshawa Music Director **John Hinnen** was first to go on **Copper Penny's** new single "Where Is Thc Answer." Hinnen reported that the station now features ten albums a week and to promote them, he programs three of four of the choice cuts from each album during the week . . . "Thc PBN Survey," a weekly tip sbeet from New England has pointed out that "Champagne Body" by **Sugar Cane** on Celebration Records distributed by Quality Records is a "big potential sleeper." . . . Canadian band **Steel River** has united with the samc original members and Axe Records has announced the lease of new product from the band including their new single "Just Remember," "Lazin Cbildren." . . . Good Noise Records has set Thursday (7) as the release date nf **Tim Ryan's** debut album entitled "The Runner." Thc LP produced by **Frazier Mnhawk** and **Andre Perry** includes his "Tokyo Song Festival" entry, "Sweet December" and "Great Northern Road," the winner of two awards in Yamaba Canada's annual songwriting competition. Negotiations were finalized recently for release of "Sweet December" in Belgium, Luxembourg, and the Netherlands by Dureco Records

Mike Byford, the former music director of CKFH in Toronto, bas left the station to take up a positioo at Wardair, a Canadian airlines. . . . Jnhn Maekey bas left CEWW, Windsor, to returo to Montreal. . . . **John Henderson** has replaced **Jimmy Allen** as program director at CKWW. . . . **Les Sole** bas replaced **Steve Harris** at CJOM-FM, Windsor. . . . **Doc Stein** bas left CKRC, Winnipeg after 12 years. . . . **Mike Reed** has replaced **Mike Christie** as music director of CKOM, Saskatoon. The station has switched to an MOR format eacept for seven to one o'clock in the evening. . . . Five albums were given away to the deserving winner of WEA of Canada's "Martin Mull Contest." . . . Atlantic artists **Daryl Hall** and **John Oates** made their first Toronto appearance in Toronto on Feb 16 and 17 on the same bill with the **Bee Gees.**

Anne Murray will co-host "Midnight Special" show with **Charlie Rich.** It will be taped on Marcb 18. . . . **Maria Callas** and **Giuseppe di Stefano** will appear at Montreal's Place des Arts on March 28. The concert, with tickets as high as $25 each, sold out a month in advance. . . . Photograpber **John Rowlands** took the pictures that appeared with the album self portrait by **Anne Murray** (Billboard, Feb. 23). . . . Five months after the initial release of "Flip, Flop and Fly," by GRT in Canada, CKLG, Vancouver added the **Downchild Blues Band** single to their playlist and is currenlly 16 on their chart. . . . **Ian Thomas** bas returned to Canada from England where he was working on his new album at Trident Studios in London with **David Hentschel** at the board. **Adam Mitchell** wbo produced the album for GRT stayed in England to work on another album, a job be picked up while working at Trident. Mitchell is currently represented on Canadian charts with his GRT single "Jenner By The Sea." . . . **Charo** will appear at the Imperial Room of the Royal York Hotel in Toronto from Feb. 28 to Saturday (9). . . . **Gary & Dave** were in Montreal recently to promote their latest single "I Fell in Love With You Sometime." They did interviews on CFCF and CJAD.

Nana Mouskouri's latest single "Danny Come Home" receiving excellent reaction from programmers in Western Canada. . . **Nazareth** and **Status Quo** both cancelled their Feb 21 and 22 appearances at tbe Playhouse Theatre in Winnipeg according to promoter Frank Weipert. . . . **The Carltnn Showband's** "By Request" album has just been released by RCA in the U.S. under the title "If You're Ready." A single, "Biddy McGraw," has been released in the U.S. . . . UA Records bas released a single from **Karl Erikson,** "It's Gonna Be Alright" from his latest album, "I Am Next" produced by **Michael Stewart** with arrangements by **Jimmie Haskell** at the Devonshire Sound Studios in North Hollywood, Calif. . . . Reprise Records bas released the debut single for **Craig Rhunke** entitled "My World." . . . **Burton Cummings** of the **Guess Who** will appear on two cuts on **Poco's** latest album, "Cricket Song" and "Faith in the Family" playing electric piano. . . . **Arnold Gosewich** and wife, **Jackee** held a party for various Canadian music industry personnel on Feb. 17 at Mister Tony's Gallery in Toronto. . . . Columbia Records held a product presentation to introduce the new spring releases at the Inn On The Park in Toronto on Feb. 22.

Capitol Canada

March 9, 1974

NATIONAL

SINGERS, SINGLES & SYMPHONIES

Anne Murray was included in the nomination for this year's RPM Juno Awards—in five (5) categories. One of the categories is Canadian Female Vocalist of the Year, and joining her among the nominees is tha relative upstart, Shirlay Erkhard. This year our leading contender to topple Gordon Lighttoot from his astonishingly long raign as Male Vocalist of the Year is Bob McBride, whose single DO IT RIGHT and album "Sea of Dreams" are earning him added support. We'll have the final results at the magazine's awards prasentation on March 25.

Nice to see Joe Probst in there too getting recognized among Canada's Most Promising Folk Singers of the Year, and Donna Warnar among Caneda's Most Promising Female Vocalists.

And it is wonderful to see Capitol Caneda nominated as Company of the Year in every possible category this year.

The new single from Cochrane is HANG ON TO YOUR RESISTANCE from their forthcoming album of the same name. A song about overcoming depression and even suicidal tendencies, it comes across as a rousing celebration of life. It is one of the first tracks ever recorded by Cochrane as a group and has practically become their theme song and rallying cry. A second (longer) version has been recorded for the album (SBA 16041); the single version (OFS 1048) has the emphasis on rhythm—and the Vienna Boys Choir on both versions is actually Tom Cochrane himself.

The flip side, ANOTHER PAGE, is a powerful tragic ballad receiving strong pre-release reaction here at Capitol and it features Al Booth, tha piano stylist of the group's debut hit, YOU'RE DRIVING ME CRAZY (FAITH HEALERS).

Other Capitol Canadians with singles out in the past couple of weeks include Tommy Graham, Flying Circus, and Em. At this writing none of tham has been released, but we should have some good reaction to report in time for next issue of this newspage.

National Promotion Manager John Small may hava lost some friends for himself but he won a lot of attention for Leo Kottke recently when he had his promotion guys across the country drop off Kottke's splendid new "Ice Water" album to program directors at many of the country's major radio stations with a substantial pressskit—and a large bag of ice. The problem was that by the time many of these executives returned from their big executive luncheons the bag was mostly water. Which was appropriate but not necessarily healthy for other papers afloat on their desks.

Anne Murray and her band (Richard), accepting the rave reviews of LP "Love Song" (thank you), are keying up for thair next big project.

On March 29 they will be playing a benefit concert for the Edmonton Symphony Orchestra in E with the full SO. And then on May 3 they will be doing the sema thing with and for the Toronto Symphony Orchestra; apparently it is the first time that the TSO has ever invited a pop singer to perform with them.

Top price in both cities will be $100 per pair for patrons who will also be invited to an after-concert reception for Anne, most people, however, will be able to see her concert for less than $10 aach.

While Anne, who once studied opera, is delighted to be able to do something for classical music in this country, she looks on it also as a fantastic opportunity and as an enormous challenge for her own matarial.

Bandleader Skip Beckwith stressed the fact that the whole show is being specially arranged for symphony. It is not going to be Anne Murray charts fattened up for the orchestra; "We aim to put on a symphony concert tha likas of which people have never seen before."

Tenor saxman Rick Wilkins, who has dona a lot of arranging for television, radio and disc (including brass and string parts for Anne's album), is preparing a full overture for the show and is working on arrangements for the songs Anne and Skip have selected, arrangements that will taka advantage of the orchestra's enormous resources of power and emotion.

To date the largest group with which Anne and Richard have performed was in England (for a BBC Anne Murray special taped at London's famed Talk Of Tha Town nightclub) where they had 14 strings, 3 trumpets, 3 trombones, 4 saxes and additional percussion to accompany them. In Edmonton, there will be three times that many, and in Toronto almost five times.

The Toronto Symphony will be led by Resident Conductor Victor Feldbrill, and part of tha evening will show off the symphony by itself. The Edmonton Symphony will be conducted by Tommy Banks, the jack-of-all-trades who also happens to head up our Century II attiliate, and the evening will include solo spots for Richard and John Allen Cameron.

CENTRAL

William Littler's review of the previous night's Massey Hall concert by Maria Callas and Giuseppe Di Stefano in the Toronto Star, February 22, appeared under the headline CALLAS BASKS IN BOQUETS AND BRAVOS. "Through it all," Littler said, "Callas looked every inch the operatic legend she is, smiling radiantly as her admirers yelled themselves hoarse."

Yes, grandchildran, in those days we had real ancores. Attar the final aria and the three guaranteed curtain calls there was a long long wait of steady clapping, none of this rhythmic stuff you kids use, but real sustained appreciation, and each wait until tha ninth promenade along the stage, bowing and blowing kissas and clasping some of the hands that reached out to tham in thickets, was progressively longer.

Bob McBride and Justin Paiga

Miss Callas and Mr. Di Stefano had made a lot of people happy that night, but more important, they had been making these people happy for many years, and this would probably be the audience's last chance to show its gratituda and declare its love for the handsomest couple and the most beautiful singers in all opera.

The concert was another landmark. The top price ($25) is believed to be the highest for non-charity concert in Toronto's history. But even that did not trighten off their legions of fans.

Giving the lie to the old canard that rock music causes ear damage, Daffodil recording artists A Foot In Coldwatar recently promoted themselves in a concert benefit for the Canadian Hearing Society. Their show, presented in Weston, Ontario, produced a substantial volume—tha audience kind etched their new songs into the memory of the audience, tha visible kind was entirely donated to the Society to be used in tha purchase of TTY Units, machines which transcribe telephone conversations into print.

In a recent spurt of creativa energy, the band has composed a dozen new songs and is currently taking tima out to arrange and rehearse for their upcoming third album. Noted English producer, John Anthony (Queen, Genesis, Lindistarne) will be in Toronto during March to meet with the group and make final preparations for recording the album, which is destined to be A Foot In Coldwater's first release in the States.

Be sure to watch for thair appearance on CTV's new "Rog" show, which is scheduled tor airing on the network in lata March or early April.

Our first single from Justin Paige is doing very well at tha moment in France, but there the hit is not STOMPIN' but WHO'S BEEN MESSIN' WITH SALLY? which was our B-side. Ha does not plan to follow this up with live appearances overseas yet—at the moment, ha does not need to leave tha Toronto area to keep working steadily at the best clubs before ample crowds—but the first week in April will find him for the first time in Montreal headlining at the Cafe de l'est.

Bill King now performing with new bandmembar Whitey Glan, most recently seen here drumming for Lou Reed, but best known to local audiences for his contributions to Mandala and Bush and numarous album sessions.

Tha appearances of John Martyn with Yes in Toronto and Montreal February 22 and 25 have pushed FM airplay and he is now in danger of losing his cherished Underground rating.

The country's leeding progressive FMer and the country's leading hit parade station (both ot them with the call letters CHUM) are in rare unity—they are both HOOKED ON A FEELING with Blua Swede, on the WHEEL OF GOOO FORTUNE with Bill King and DOING IT RIGHT, with Bob McBride.

FREE AS THE WINO, the theme from "Papillon" by The Trend is getting a lot of airplay on the MOR stations around, as is Johnny Pearson's new album, "Touch Ma In Tha Morning."

WESTERN

Russell Thomberry's next single is RAMONA, and Century II has given it the full production traatment—overlaid voices and lots of strings and things. The result, though, is still his own toot tapping urban folk style, mellowed in peaceful country. Currently the artist is touring British Columbia with fellow Century II recording stars The Original Caste, who have their first album tor the label scheduled for the middle of April. It will be called "Back Home."

Sherman Hayes is back in Vancouver at the Egress March 4 to 8 and then at the McPherson Playhouse in Victoria on March 9. Last time, he was there supporting bluesmasters Sonny Terry and Brownie McGhee, and an enthusiastic review of their performance together appeared under this headline in tha Victoria Times: WARM-UP ARTIST ALMOST STOLE REMARKABLE SHOW. There followed, among many others of similar enthusiasm, thase words. "Hayes works in the delta-folk-rock idiom, highly evocative and extremely mellow. Next time it will be as headliner." And sure enough. . . .

Rolt Harris has great popular and critical reaction for his whola week at the Commodore Ballroom, and now ha is heading east, giving live shows and television performances in Edmonton and Calgary.

Promotion man Wes Franchuk reports an unbelievable night for Anne Murray in Calgary where she and Richard and strings from tha Calgary Philharmonic put on two shows before more than 5,000 people who crowded the Jubilee Auditorium.

EASTERN

"Bingo," a movie by Jean-Claude Lord, has its world-premiare in Montreal on March 14. BINGO, tha single by his wife, Capitol recording star Lise Thouin, has just been released. To taka advantage of this follow-up to her gold record LES COLOMBES from his previous movia success "Les Colombes," Capitol Quebec will be out in force. Bill Rotan, Roger Desjardins, Michel Tremblay and Pierre Dubord—all dressed in black tie—will hand out a copy of the single to every person on the invitation-only guest list. Similar premiares will occur soon thareafter in Quebec City, Sherbrooke, Chicoutimi, Three Rivers and Ottawa.

JE VOUDRAIS TE CONNAITRE, a brand-new single from Karo, proves once again the lady's instinct for catchy melodies and clever hooks that would be the envy of most of her English-speaking countarparts. Some of them, of course, may never have heard her. But this will change: next week Karo will be in Toronto doing her first English-languaga session for Capitol.

TOUT VA BIEN, still warm from the presses, is a lazily powerful big brass band torch song—and Suzanne Stevens is the torch. A&R chief Paul White says that with this song and her previous Number One smash, LE SOLEIL, major publishers both English and French keep coming to him with unprecedented frequancy offering songs they especially want Suzanne to record; they, too, feel she is going to be a major International star.

Progressive rocker CJFM flipped out over Leo Kottke's "Ice Water," and are playing all cuts in rotation. . . . All kinds of people treaking over HOOKED ON A FEELING by Blue Swede. At CFCF, the group's bio was raad on air before its first playing. Powerful CJAO, an MOR giant, liked it, and actually put it on the air as soon as they heard it.

A Beatla marathon is being run for 2½ weeks on Halifax station CHNS between February 27 and March 16. All major accounts within reach of the station have set up promotions on Beatle records to run concurrently.

Montreal radio stations hava flipped the Babe Ruth single, WELLS FARGO, and are now playing THE MEXICAN, which is actually the theme from the movie "For A Few Dollars More." Sales on the single are now back up to over a thousand a week. The British band's second album, "Amar Caballero," has been heavily stocked as an import in advence of our release of it and is selling briskly.

(ADVERTISEMENT)

Billboard Hits of the World

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AUSTRALIA
(Courtesy of Go-Set)

SINGLES

This Week	Last Week	
1	1	SORROW—David Bowie (RCA)
2	2	PHOTOGRAPH—Ringo Starr (Apple)
3	3	GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
4	4	THE MOST BEAUTIFUL GIRL—Charlie Rich (Epic)
5	5	LEAVE ME ALONE (Ruby Red Dress)—Helen Reddy (Capitol)
9	9	48 CRASH—Suzi Quatro (RAK)
7	7	BALLROOM BLITZ—The Sweet (RCA)
8	8	MY COO CHA CHOO—Alvin Stardust (EMI)
9	9	FAREWELL AUNTIE JACK—Cool Bananas (Picture)
10	10	I LOVE TOU LOVE ME LOVE—Gary Glitter (Bell)
11	11	HEARTBEAT IT'S A LOVEBEAT—De Franco Family (Festival)
12	12	ROCK ON—David Essex (CBS)
13	13	HELEN WHEELS—Paul McCartney & Wings (Apple)
14	14	I AM PEGASUS—Ross Ryan (EMI)
15	15	FOR THE GOOD TIMES—Perry Como (RCA)

LPs

This Week	Last Week	
1	1	JONATHAN LIVINGSTON SEAGULL/ SOUNDTRACK—Neil Diamond (CBS)
2	2	RINGO—Ringo Starr (Apple)
3	3	ROT AUGUST NIGHT—Neil Diamond (CBS)
4	4	GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
9	9	PIN UPS—David Bowie (RCA)
6	6	BAND ON THE RUN—Paul McCartney & Wings (Apple)
7	7	GOATS HEAD SOUP—Rolling Stones (Rolling Stones)
8	8	MIRO GAMES—John Lennon (Apple)
9	9	DARK SIDE OF THE MGON—Pink Floyd (Harvest)
10	10	CAN THE CAN—Suzi Quatro (RAK)

BRITAIN
(Courtesy Music Week)
*Denotes local origin

This Week	Last Week	
1	1	OEVIL OATE ORIVE—*Suzi Quatro (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
2	5	JEALOUS MIND—*Alvin Stardust (Magnet)—Magnet (Peter Shelley)
3	8	THE AIR THAT I BREATHE—*Hollies (Polydor)—Rondor (Ron Richards)
4	4	WOMBLING SONG—*Wombles (CBS)—RaN Songs (Mike BaN/ Bellry Prod.)
5	9	REBEL REBEL—*David Bosie (RCA)—Mainman/Chrysalis (David Bowie)
6	2	TIGER FEET—*Mud (Rak)—Chinnichap/Rak (Mike Chapman/ Nicky Chinn)
7	15	YOU RE SIXTEER—*Ringo Starr (Apple)—Jewel (Richard Perry)
8	18	REMEMBER—*Bay City Rollers (Bell)—Mews (Bill Martin/Phil Coulter)
9	5	THE MAN WRO SOLD THE WORLD—*Lulo (Polydor)—Mainman (David Bowie)
10	13	MA HE'S MAKING EYES AT ME—Lena Zavaroni (Phillips)—Feldman (Tommy Scott)
11	20	THE MOST BEAUTIFUL OIRL—Charlie Bich (CBS)—Gallico/KPM (Billy Sherrill)
12	10	LOVE THEME—Love Unlimited Orchestra (Pyto)—A. Schroeder (Barry White)
13	7	SOLITAIRE—Andy Williams (CBS)—Kirshner/Warner Bros.
14	14	NEVER GONNA GIVE YA UP—Barry White (Pye)—Schroeder (Barry White)
15	36	BILLY, DON'T BE A HERO—*Paper Lace (Bus Stop)—Intune (Mitch Murray/Peter Callander)
16	36	IT'S YOU—*Freddie Star (Tiffany)—London Tree (Dava Christie)
17	—	JET—*Paul McCartney & Wings (Apple)—McCartney/ATV (Paul McCartney)
18	12	ROCKIN' ROLL BABT—Stylistics (Avco)—Gamble-Huff
19	21	HAPPINESS IS ME & TOU—*Gilbert O Sullivan (MAM)—MAM (Gordon Mills)
20	30	BURN BABT BURN—*Hudson Ford (A&M)—Newkana (J. Ford/T. Allom/B. Hudson)
21	19	TEENAGE DREAM—*Marc Bolan (EMI)—Wizard (Tony Visconti)
22	9	ALL OF MT LIFE—Diana Rods (Tamla Motown)—Jobete London (M Randall)
23	17	DANCE WITH THE DEVIL—*Cozy Powell (Rak)—Rak (Mickie Most)
24	11	TEENAGE RAMPAGE—*Sweet (RCA)—Chinnichap/Rak (Phil Wainman/Chinnichap)
25	19	LIVING FOR THE CITY—Stevie Wonder (Tamla Motown)—Jobete London (Stevie Wonder)
36	25	SLIP & SLIDE—*Medicine Head (Polydor)—Biscuit/Feldman (Tony Ashton)
27	23	AFTER THE GOLD RUSH—*Prelude (Dawn)—Warner Bros (Fritz Fryer)
28	—	CANDLE IN THE WIND—*Enton John (OJM)—DJM (Gus Dudgeon)
29	22	TEENAGE LAMENT '74—Alice Cooper (Warner Bros.)—Copyright Control (Jack Richardson/Jack Douglas)
30	28	MT CHO-CA-CHOO—*Alvin Stardust (Magnet)—Magnet (Peter Shelley)
31	36	HIGNWAYS OF MY LIFE—Isley Bros. (Epic)—Carlin (Isley Bros.)
32	40	WILL YOU COME BACK TO ME—Aretha Franklin (Atlantic)—Jobete London (G. Wexler/A. Mardin)
33	27	YOU WON'T FIND AKOTHER FOOL LIKE ME—*New Seekers (Polydor)—Tic Toc London (Tommy Oliver)
34	35	GALLOPING HOME—*London String Chorale (Polydor)—Weekend
35	34	A LITTLE LOVIN'—Neil Sedaka (Polydor)—Kirshner/Warner Bros. (Neil Sedaka)
36	45	DARK LADY—Cher (MCA)—Campbell Connelly (Snuff Garrett)
37	43	WILL YOU STILL LOVE ME TOMORROW—Melanie (Neighborhood)—Screen Gems (P. Schekeryk)
38	57	BABY WE CAN'T GO WRONG—*Cilla Black (EMI)—Greasyke/Vineyard (David Mackay)
39	29	STAR—*Stealers Wheel (A&M)—Baby Bun (Leiber & Stoller)
40	32	HOW COME—*Ronnie Lane (OM)—Warner Bros./G.H. (Glyn Johns)
41	36	RADAR LOVE—*Golden Earring (Track)—Bronco/Louvigny Marquee (Golden Earring)
42	33	LOVE ON A MOUNTAIN TOP—Robert Knight (Monument)—KPM (B. Cayson/M. Gayden)
43	48	JUST MY SOUL RESPONOING—Smokey Robinson (Tamla Motown)—Jobete London (Smokey Robinson/Willis Nutch)
44	50	WRO OO TOU TMINK TOU AKE—*Candlewick Green (Decca)—Belsize (Chas Peate)
45	47	FUNKY NASSAU—Beginning of the End (Atlantic)—Copyright Control (A. Marlin Prod.)
46	31	THE SNOW MUST GO ON—*Len Sayer (Chrysalis)—Blanedell/ Compass (Adam Faith/Dave Courtney)
47	24	THE LOVE I LOST—Harold Melvin & the Bluenotes (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff)
48	—	JAMBALATA—Carpenters (A&M)—Acuff Rose (Richers & Karen Carpenter)
49	—	SMOKIN' IN THE BOTS' ROOM—Brownsville Station (Phillips)—R. Mellin (O. Morris)
50	—	SCHOOL LOVE—Barry Blue (BeS—ATV (Barry Blue)

BELGIUM
(Courtesy of Belgium Radio & Television)

SINGLES

This Week	Last Week	
1		DIRTY OL' MAN—Three Degrees
2		THE MOST BEAUTIFUL OIRL—Charlie Rich
3		IS EVERYBODT HAPPY—Jackpot
4		DON'T BREAK THIS HEART—Jack Jersey
5		MY COO CHA CHOO—Alvin Stardust
6		THE AIR THAT I BREATHE—The Hollies
7		ON LONESOME ME—The Walkers
8		JAMBALATA—Carpenters
9		MIS WONDERFUL—Wally Tax
10		OTNAMITE—Mud

LPs

This Week	Last Week	
1		THE THREE DEGREES
2		BURN—Deep Purple
3		DEMIS BOUSSOS GREATEST NITS
4		JESUS CHRIST SUPERSTAR/ SOUNDTRACK
5		40 GOLDEN NITS—Various Artists

BRAZIL
(Courtesy of IPOBE)
(RIO DE JANEIRO)

SINGLES

This Week	Last Week	
1		GOODBYE YELLOW BRICK ROAD—Elton John (RGE)
2		LOVE ME OR LEAVE ME ALONE—Dennis Test & Classics IV (Top Tape)
3		ME AND TOU—Dave MacLean (Top Tape)
4		SO VERT HARO TO GO—Tower of Power (Continental)
5		ELISA—Bee Gees (Polydor)
6		ALL IN LOVE IS FAIR—Stevie Wonder (Tapecar)
7		OATE—Clifford T. Ward (Philips)
8		PORTA ABERTA—Luiz Ayrao (Odeon)
9		TOU MAKE ME FEEL BRAND NEW—Stylistics (Top Tape)
10		FUNKY STUFF—Kool & The Dang (Tapecar)

LPs

This Week	Last Week	
1		O SEMIDEUS INTERNACIONAL—Various Artists (Som Livre)
2		ROBERTO CARLOS (CBS)
3		BAMBAS DE ENREDO GRUPO I 1974—Various Artists (Top Tape)
4		DRAMA 3° ATO—Marie Bethanie (Philips)
5		SECOS & MOLHADOS (Continental)
9		TIM MAIA (Polydor)
7		ORIGENS—Martinho da Vila (RCA)
8		CHICO CANTA—Chico Buarque (Philips)
9		SAMBA E UMA PARADA (Vol. 9)—Os Caretas (Ployolor)
10		CARINHOSO INTERNACIONAL—Various Artists (Som Livre)

DENMARK
(Courtesy of I.F.P.I.)

SINGLES

This Week	Last Week	
1		FOREVER & EVER (LP)—Demis Roussos (Philips)
2		GOODBYE MY LOVE (Single)—Demis Roussos (Philips)—(Intersong)
3		NON STOP DANCING '74 (LP)—James Last (Polydor)
4		HALLI HALLO (Single)—Freddy Breck (BASF)
5		PLANET WAVES (LP)—Bob Dylan
9		BURN (LP)—Deep Purple (Purple/EMI)
7		TEENAGE RAMPAGE (Single)—The Sweet (RCA)—Stig Andersen)
8		DO THE YO-TO (Single)—Walkers (Philips)—(Intersong)
9		SOUND '74 (LP)—The Les Humphries Singers & Orchestra (Decca)
10		GASOLIN' 3 (LP)—Gasolin' (CBS)
11		NOW & THEN (LP)—Carpenters (A&M)
12		PARTY TURNE (LP)—Johnny Reimar (Philips)
13		VAERSGO (LP)—Kim Larsen (CBS)
14		FIRE ANO ICE (On The Greek Side Of My Mind) (LP)—Demis Roussos (Philips)
15		GOODBTE MT LOVE (Tysk Version) (Single)—Demis Roussos (Philips)

JAPAN
(Courtesy of Music Labo, Inc.)

SINOLES

This Week	Last Week	
1		AHATA—*Akiko Kosaka (Elektra)—(Yamaha)
2		KOIBITOTACHI RO MINATO—*Mari Amachi (CBS/Sony)—(Watanabe)
3		KOI RO KAZAGURUMA—*Chemsh (Victor)—(Victor)
4		KOKORO RO SAKEBI—*Dore Noguchi (Polydor)—(Fuji)
5		HANA NI SASAGERU BALLAD—*Kaientai (Dec)—(Elec)
9		KOI NO DIAL 9700—*Finger 5 (Philips)—(Nichion, Tokyo Music)
7		AKACNOCHIH—*Kaguyahima (Panam)—(Crown, P.M.P.)
5		NAMIDA NO MISAO—*Tonosama Kings (Victor)—(Bon Music)
9		ERIMOMISAKI—*Shinichi Mori (Victor)—(Watanabe)
10		KUCHINASHI NO HANA—*Tetsuya Watari (Polydor)—(Diamond)
11		YOZORA—*Hiroshi Itsuki (Minoruphone)—(Noguchi)
12		TOKIMEKI—*Meguml Asaoka (Victor)—(J&K)
13		TOTSUZEN NO AI—*Shizue Abe (Canyon)—(Toji, Tokai Pack)
14		SHINOBI GOI—*Aki Yashiro (Teichiku)—(K.K.Kureo, J.C.M.)
15		CHISANA KOI RO MONOGATARI—*Agnes Chan (Warner)—(Watanabe)
19		GIN NO YUBIWA—*Tulip (Toshiba)—(Shinko)
17		ICHIMAI NO GAKUIFU—*Gare (Muchroom)—(Alfa)
18		HITORI ZAKE—*Pinkara Kyodai (Columbia)—(Daiichi)
19		JAMBALAYA—Carpenters (A&M)—(Nichion)
20		WAKAKUSA NO KISETSU—*Masako Mori (Minoruphone)—(Tokyo)

NEW ZEALAND
(Courtesy of NZBC)

SINGLES

This Week	Last Week	
1		GOODBYE YELLOW BRICK ROAD—Elton John
2		BABY BLUE—George Baker Selection
3		TOU'RE SIXTEEN—Ringo Starr
4		SKTOIVER—Daniel Boone
9		SOBROW—David Bowie
9		PHOTOGBAPH—Ringo Starr
7		PEACEMAKER—Albert Hammond
8		LENA LOOKIE—Kenny Rogers & The First Edition
9		BIG NOBM—Ebony
10		EVERTONE KNOWS—Buddog's Allstar Goodtime Band
11		YOU WON'T FIND ANOTHER FOOL LIKE ME—New Seekers
12		LEAVE ME ALONE (Ruby Red Dress)—Helen Reddy
13		TAKE ME HIGH—Cliff Richard
14		ALL I KNOW—Garfunkel
15		(He's) MISTRA KNOW IT ALL—Stevie Wonder

SOUTH AFRICA
(Courtesy of Springbok Radio)

SINGLES

This Week	Last Week	
1		THE PEACEMAKER—Albert Hammond (CBS)—(April)
2		PHOTOORAPH—Ringo Starr (Parlophone)—(Tro Essex)
3		SORROW—David Bowie (RCA)—(United Artists)
4		THE WONDER OF YOUR LOVE—Jody Wayne (Plum)—(Laetrec)
5		RING RING—Bjorn, Benny, Anna & Frida (Sonething)—(Breakaway)
9		IF YOU HEED ME—After AS (Reprise)—(Lastrec)
7		LITTLE JIMMY—Gwynneth Ashley Robin (MVN)—(Laetrec)
8		THE TIPS OF MT FINGERS—Peter Vee (Bullet)—(Plymouth)
9		ANGEI—Rolling Stones (Rolling Stones)—(Tro Essex)
10		MY DADDY WAS A ROCK 'N ROLL MAN—Johnny Gibson (Zodiac)—(Brigadiers)

SPAIN
(Courtesy of "El Musical")

SINGLES

This Week	Last Week	
1		LA ESTRELLA DE DAVID—Juan Bau (Zafiro)—(Micros/RCA)
2		48 CRASH—Suzi Quatro (EMI)—(Southern)
3		PHOTOGRAPH—Ringo Starr (EMI)
4		HELEN WHEELS—Paul McCartney & Wings (EMI)—(Armonico)
5		GOODBYE MT LOVE, GOODBYE—Demis Roussos (Philips-F)—(Fontana)
9		ALGO MAS—Camilo Sesto (Ariola)—(Arabella)
7		ANGEI—Rolling Stones (Hispavox)—(Essex)
8		LA DISTANCIA—Roberto Carlos (CBS)
9		VOLVER, VOLVER—Vincente Fernandez (CBS)
10		1, 2, 3—Patzi Andion (Philips-F)—(Canciones del Mundo)

LPs

This Week	Last Week	
1		BAND ON THE BUN—Paul McCartney & Wings (EMI)
2		RINGO—Ringo Starr (EMI)
3		HABIA UHA VEZ UH CIRCO—Gabi, Fofe & Milika (Movieplay)
4		BRIAN BALAD SURGERT—Emerson, Lake & Palmer (Ariola)
5		TGOO POR NADA & ALGO MAS—Camilo Sesto (Ariola)
9		PER EL MEU AMIC—Serrat (Edigsa)
7		A DOROE EL AGUA—Patzi Andion (Philips-F)
8		JONATHAN LIVINGSTON SEAGULL/ SOUNDTRACK—Neil Diamond (CBS)
9		MINO GAMES—John Lennon (EMI)
10		WELCOME—Santana (CBS)

SWEDEN
(Courtesy of Radio Sweden)

SINGLES

This Week	Last Week	
1		FLAMINGOKVINTETTEN IV (LP)—Flamingokvintetten (FLAM)
2		BAYONARA (Single)—Harpo (EMI)—(Sweden)
3		RINGO (LP)—Ringo Starr (Apple)
4		GOODBYE YELLOW BRICK ROAD (LP)—Elton John (DJM)
5		LOUD 'N' PROUD (LP)—Nazareth (Vertigo)
9		PINEWOOD REALLT (LP)—Bjorn Skifs & Blue Swede (EMI)
7		PLANET WAVES (LP)—Bob Dylan (Asylum)
8		OLD, NEW, BORROWED AND BLUE (LP)—Slade (Polydor)
9		BARO ON THE RUN (LP)—Paul McCartney & Wings (Apple)
10		ALLTIO PA VAG (LP)—Streaplers (Polydor)

SWITZERLAND
(Courtesy of Radio-Hitparade)

SINGLES

This Week	Last Week	
1		KANSAS CITY—The Les Humphries Singers (Decca)
2		I'D LOVE TOU TO WANT ME—Lobo (Philips)
3		TEENAGE RAMPAGE—The Sweet (RCA)
4		NUTBUSH CITY LIMITS—Ike & Tina Turner (United Artists)
5		SCHONES MADCNEN AUS ARCADIA—Demis Roussos (Philips)
9		HONEY NO—Middle Of The Road (RCA)
7		STAH STAR—Rolling Stones (Rolling Stones)
8		PHOTOGRAPH—Ringo Starr (Apple)
9		DAYTONA DEMON—Suzi Quatro (RAK)
10		TCHIP TCHIP—Cash & Carry (Barclay)

Castlebar Contest Oct. 7-11

DUBLIN—This year's Castlebar International Song Contest will be presented at the Royal Ballroom, Castlebar, from Oct. 7 through 11. As usual there will be categories for pop songs, folk songs, ballads, country music and straight songs. The closing date for entries has been extended this year until June 14 to facilitate overseas competitors. The 36 finalists will be announced Aug. 2.

Contest director, Ian MacHale, said: "This year we are sending out the rules in five languages, English, German, French, Italian and Spanish. This is the first time we've had the rules translated into Spanish, principally to attract more entries from South America, where Bord Failte has now opened an office. The total number of brochures will be 25,000."

Last year there were entries from 39 countries, of which 13 were represented in the finals. The winning song was "I'm Gonna Make It If I Can" which won the main prize of $2,500 and was written by Vince Hill and Ernie Dunstall. It was sung in Castlebar by Joe Cuddy, whose recording of the song reached No. 1 in the Irish charts, making it the most successful number to have emerged from the contest.

Details and rules of the contest may be obtained by writing to John MacHale, director, Castlebar International Song Contest, Patrician Park, Castlebar, County Mayo, Ireland. Tel: Castlebar 7.

MARKETPLACE

• *Continued from page 40*

Radio-TV mart

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Billboard's
MARCH 9, 1974

Top Album Picks

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Number of LP's reviewed this week 82 Last week 45

Spotlight

ARETHA FRANKLIN—Let Me In Your Life, Atlantic SD 7292 Tha Lady's voice can do no wrong, but the ten doubters who still insist here last outing was a bit too lush will see the light again with this vibrant, subtle pop gem An almost perfect balance between the sleek contemporary r&b feel and soma inspired contributions from an impressive roster of friends and sidemen sparks a collection of chestnuts and new tunas alike Credit Ms Franklin and co-producers Arif Mardin and Jerry Wexler for breathing new life into "Ain't Nothing Like The Real Thing" and "A Song For You," both standouts Equally fine are Bill Withers' title tune, an emotive "Oh Baby" and "Until You Come Back To Me," a production classic.

VAN MORRISON—It's Too Late to Stop Now, Warner Bros. 2BS 2760 Possibly the best example of Morrison's command of soul oriented pop tunes, this double set in-person concert smacks with guts and emotion "Thase Dresma of You" and "I Believe In My Soul" captura Morrison's powerfully distinctive voice, surrounded by the horns and strings of what he calls the Caledonia Soul Orchestra "In the Mystic" is a well known work of his which sounds refreshing today Morrison's inflections carry the splitting of sounds, the archs and peaks, the sadness inherent in someone leeling the sorry of a sad song. "Wild Children" is a powerful transformation, a meaningful change of pace ballad (with a jazzy instrumental feeling) In trying a daap blues by Sam Cooke ("Bring It On Nome"), he sheres his eoonng vocal quality and the gestura is superb

Pop

WAR—War Live, United Artists UA LA193 J2 In person this exciting, vital band stretches out. On record one hears only the smallest portion of its ability So it's a real gift to have this on location package which lets the home listener enjoy the full power and improvisational ability of tha band The hits are there in complete detail "Slippin' Into Darkness" (9 45) and "Tha Cisco Kid" (6 05) And there is tha powerful 20 minute discourse on how rock and jazz and Latin all live together on "Get Down"

SEALS & CROFTS—Unborn Child, Warner Bros W 2761 Spiritual, connotative, introspective—they all describe the tunas which are the duo's newest communications vehicle Depending on ona's own prefarance, thara is ample reason for joy The team's vocal work is pristine clear, the guitar work is explosive and inventive. There is evea a touch of country music which ties togather the pop with the esotenc "Wind flowers" has the sound and feel of a single release "Danea by tha Light of tha Moon" is an extensive, explosive instrumental workout

EDDIE KENDRICKS—Boogie Down, Tamla T 330V1 (Motown) Vocalist has become a major solo attraction based on his ability to honestly present musical ideas This LP offers a broad range of ideas "Tell Her Love Has Felt the Need" combines an infectious rhythmic base with a strong and constant vocal sound, even though Kendrick's range is limited The LP features new works which the vocalist handles with easa Frank Wilson and Leonard Caston, the two producers have also lent their line skills to the arranging as heve Dave Van DePitte and James Carmichaal The mood of the hit "Boogie Down" is matched on "Hooked On Your Love"

GLADYS NNIGHT & THE PIPS—Knight Time, Soul S 741V1 (Motown) The rich, ponerful sound of the four voices, with Gladys soaring above the soft sensitiva sound of her male associates rings true—ance again Motonn claims this is new material but the sound add style is typical of what is currnnly represenled by the act on tha marhat Producar Johnny Hrstol (one of Ihea) has the edge in terms of working on tha jump tunes "Somebody Stole Iha Sunshine" and "It's All Bul tha Shouting" am tma, appealing, stomping tunes

TERRY JACKS—Seasons Ia The Sun, Bell 1307 (Columbia) Tha Canadian vocalist has a simple quality in terms of expression, Ianation and aftach This works to his advantage in that his music is easily understood Tha hit singla (title of the LP) will attract patrons to discover who this vocalist is They will discover his pop appeal, his ability to elicit a touch of a bend a reaching oat "Again and Again" has this personal quality A basic rhythm section provides a clean cushion for his vocals

THE DOOBIE BROTHERS—What Were Once Vices Are Now Habits, Warner Bros W 2750 A tine set trom this versalile band, highlighted by Tom Johnston's distinctive lead vocals and fine lead guitar As always, thera are a number of potential singles in the LP, and tha group continues its justifiable reputation as a "goodtime" band Highlights include "Down in the Track," "Eyes of Silver" and "Spirit"

BADFINGER—Warner Hros BS 2762 Badfinger first gained fame as Beatle souadatikes soma years back and there music still reminds one of the old Beatles. They are, however, highly original and their music still carries the anjoyabla innocence that characterized British rock of tha mid '60's In Pele Ham they have one of the finest writers in pop music and the band itself is firm both instrumentally and in Ihen fine vocal harmonies Songs hhe "Island," "Love Is Easy" and "Lonely You" make this band one of the most enjoyable congregations around today

THE MARSHALL TUCKER BAND—A New Life, Capricorn CP 0124 (Warner Bros.) Roch 'n' roll that is fluidly lyrical like a cascading waterfall, rather than mechanically chugging, is the mark of the best Southern groups. The Tucker band in its second LP for Capricorn which seems to be cornering the market on this type of sound, has staked unassailable claim lo their own territory in this Allman-domenated tield Album has beautiful multi guitar lines and perfunctory vocals Title cut is a particular winner

MALO—Ascencion,Wamar Bros. BS 2769 Instrumentally and vocally this San Francisco-based nine piece band plays beautiful music "Everlasting Night" not only leatures the familiar warm harmonic vocal sound, but some flowing, lovely trombone work. It is tops as far as a commercial cut goes ' A La Escuela" is, on the other hand, a fiary Latin work embla zoned with modam guitar runs The bend has properly concentrated on singmg in English rather than Spanish which will help radio programmers dig up more good sounds. II, however, one wants the big band Latin sound, "No Matter" is the cul

TODD RUNDGREN—Todd, Bearsvilla 2 BR 6952 (Warner Bros.) There's lots of humor and strange electronic sounds roaming around on this two record set You need to have an open mind when listening to Rundgren For he is a bit of an avent-garde storyteller seaking to paint wmd pictures in lengthy phrases and poems which he spulters out ("Lord Chancellor's Nightmare Song") Rundgran is credited with playing a number of instruments on the majority of the lunes. He uses slon tempos, lots of surrounding echo and fuzzy guitar runs on lots of tunes, so that each cul is both individual and yal combines all the commercial ingredients needed for today's marhet

HUMBLE PIE—Thunderbox, A&M SP 3611 The band's solid musicianship is andad by the vocal bachup work of the Blackberries who provide a soul quality to the hard driving rock enthusiasm Although this band has been quiet ot late, this nawest work could revitalize their presenea on the U.S rock scene. The title tuae has a haunting quality "No Money Down," a Chuck Berry composition, gets a respected treatmant

DEEP PURPLE—Burn, Warner Bros W 2766 Deep Purple is back after a restructuring, with nen lead singer David Coverdale doing a commandable job replacing Ian Gillian Glenn Hughes also works well on bass and as an added singer This set varies somewhat from tha band's recent efforts with a tittle less "pin the people against the wall" music and some interasting bluas numbers like "Mistreated." "Burn," the current single is also a highlight of the album Many groups lose a lot when two members leave, but Deap Purple are as excellant in their field as ever

GRATEFUL DEAD—Skeletons From The Closet, Warner Bros W 2764 Good set ot graatest hit, covering the antira spectrum of this group's long and successful career "The Golden Road (to Untimited Devotion)" is from the first LP, when the Dead were ona ot tha top three hends to amarge trom tha San Francisco rock movement al the mid sixtres Cuts such as "Truckin'" and "Uncle John's Band" show their country orientation while "Turn on Your Love Light" exposes thair bluesy sida Tha band has had no real "hits" per se, but Ihis is a tine set of their best and whoever compiled the set deserves a lot ol credit

SLADE—Stomp Your Hands, Clap Your Feet, Warnar Bros BS 2770 Interasting set horn this top British group, which alternates between their now familiar tranatic wall of sound styla and a naw, softer sound Noddy Nolder is his screaming self on cuts like "Just Want a Little Bit" and "Good Time Gale" but shows his ability to be mallow on matarial such as "Find Yourself a Rainbow" Bassist Jimmy Lee also gets a chance to sing on the pretty 'When the Lights are Out" The thing this group has always lacked has been a variaty of style and this set provides thet missing variety

Country

ROY ACUFF—Back in the Country, Hickory 4507 It's already heen acted that at the age of 70, Acuff is back in the singles charts Nere he puts his hit song togather with a batch ot others and does a remarkable job on a Wesley Hose produced album Some of his better cuts include "Don't Worry 'Bout tha Mule," "Old Tena Sunshma Song," and "Precions Memories."

TONY BOOTH—Happy Hour. Capitol 11270 This ramarkably fina young singer has it all together here A fast rising artist, he does some of his hit tunes plus others which are baaded in that direction And Tony shows versatility with his change of paces

THE OAK RIDGE BOYS—The Oak Ridge Boys, Columbia 32742 An excellent contemporary group, who found the transition to gospel country with a modam sound one they could make with no difficulty And this is what the public is buying It's excellent listening all the way through, particularly with "Loves Ma Like a Rock," "He's Gonaa Smile On Ma," and "He." Some fine solo work, too

NUCK OWENS—The Best Of, Capitol 11273 As the liner indicales, the LP contains "ten mstanl country classics." Beck is in a class of his own, and when tha label puts together the best of what he has done over the past tew years, it's bound to come oul on top All but one am written and/or arranged by Buck.

IVORY JOE HUNTER—I've Always Beea Country, Paramount 6686 From the minuta he got a standing ovation al the "Opry" until he cut this album, Ivory Joe has heea talking nothing but country Now he sings nothmg but country Plenty ot soul, but thay are country songs, and Bettye Berger cama up with the right touch to bring it out. All standards

Soul

SPINNERS—Mighty Love, Atlantic SD 7296 The Spinners return with another expertly produced, arranged and conducted album by Philadelphia hit maker, Thom Bell Each of the eight elongated songs is a story in itself Tha unobtrusiva orchestrations lay a foundation for the beautiful blending of the group's male voices with those of the female backup group From the Spinners' own interpretation of "I'm Coming Home" to the ' Mighty Love" title track, the sat is laced with taste. Artwork is astrological with each of the Spinners birth signs and backgrounds explained Sure pop crossover potantial expected

Jazz

HERBIE MANN—London Underground, Atlantic SD 1648 A disappointingly wooden end uninspired collaboration between the flouitist and a bumpercrop of London's most seasoned rockers, the set should still score well with those progressive factions that apparently find the spirit of English music irresistable, as well as those Mann fans who'll find their star's gifts of center alope Among those tunes that risa above the norm are "Something In The Air," a beautifully restrained (at the outset) "Layla" and "A Whiter Shada of Pale."

DONALD BYRD—Street Lady, United Artists BN LA140 F Byrd's blazing trumpet is countered by the light, breezy flute ot Roger Glenn as one highlight of this fine musical experiance. An impressive array of sidemen expand the sonic scape of the "band" with an Arp synthesizer and clavinet on the lead cut, voices weave in and out. This LP is a strong crossover jazz/pop effort for Byrd is laid back and the strength of the arrangements come onl much stronger which all says that a broad kind of audience is being sought. one which doesn't understand all the sophisticated points of hard jazz "Lansana's Priestress," with its thumping rhythmic bass and repetitive lead melodic phrase is everybody s plaything.

Spotlight—the most outstanding of the week's releases, picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; review editor: Eliot Tiegel; reviewers: Nat Freedland, Bob Kirsch, Claude Hall, Bill Williams, Sam Sutherland, Is Horowitz, Jim Melanson, Bob Sobel, Phil Gelormino, Eliot Tiegel.

Billboard's Recommended LP's

pop

TOWER OF POWER—Back to Oakland, Warner Bros BS 2749 This Northern California 11-piece hend tries very hard to gain a national footing and if this LP is any barometer, this goal still eludes them For the LP is an uneven affair, marked by weak songs and then one powerful work "Just When We Start Makin' It," done with all the power of a slow, pleading ballad There is excellent sax work and the band has an impressive broad sound, but it lacks powerful tunas with which to raally make a meteroic rise Lved vocalist Lenny Williams holds his own nicely

PETER FRAMPTON—Something's Happening, A&M SP 3619 Energetic roch, English style, with the leader's vocals and guitar solos precise and expertly laid out. "Waterfall" is latechously melodic.

JONN DAVIDSON—Touch Me, 20th Ceatury T-429 Vocalist has more of a country tealing to his arrangements, but it's still lovely pop music There is also more of an urgency than hes been heard in the past, notably on "I Am Not Yours, Your Are Not Mine" and "This Tema Is Forever."

SAPO, Bell 1301 Another quast Latin roch band with a drawing overcoat The sextet's pleasant music is a good mixture at all the ingredients including Spanish lyrics on several cuts Its guitar runs aren't as frantic as those of tha other Latin roch groups ' Been Had" is excellent.

THE SAN SEBASTIAN STRINGS—Bouquet, Warner Hros BS 2768 This best of LP culls past LP's released over tha past six years. Anita Kerr's beautiful maindies retain their magnificence She sings with Rod McKuen on "We Two Are Drifting." McKuen's schmaltzy poems will help move this LP, but Anita's music will linger a long tima thereafter

BOBBY DARIN—Darin 1936-1973, Motoon M 113V1 This LP represents tha searching, unsteady pattern of Darin's last musical years For it includes cuts from his folk period ("If I Were a Carpanter," "Don't Think Twice, It's All Right") and from his last period which was a return to pure pop music ("Love Thama From 'Lady Sings the Blues'") "Mack The Knife" reflects bach on ahill another era.

ERIC KAZ—Cul-De-Sac, Atlantic SD 7290 Michael Cuscuna's eslute production values, Kaz s own ech and often eclectic arrengements and the lunes themselves help offset the artist s fragile vocal style to prove tonic indeed Kaz, a writer whose tunes have heea covered to good effect by Tracy Nelson, Tom Rush and Bonnie Neitt, often mines soma intrin

BARRY GOLDBERG, Atco SD 7040 Neither the tunes nor the voice is staggering, but tha overall ambience of this mellow solo stint for journeyman Goldberg is warm and compelling, due both to the overall directness of tha artist and some obviously sympathatic production from Jerry Wexler and Bob Dylan This is often wry, always genial music with an easy paca that ranges from country blues to restrained uptempo funk Best bets ' Stormy Waather Cowboy," "It's Not Tha Spotlight," "Imagination" and "Dusty Country"

sically depressing thames, but sympathetic programming and some buoyant playing augur well for progressive acceptance Try "Lookiag For A Sign," "My Love Will Never Die" and ' Good As It Can Be"

LED KOTTKE—Circle 'Round the Son, Symposium SYS 2001 (Takoma) Kottka's strong voica enables him to carry ovar a folksong. This is a solo LP on which he plays the kinds of songs which college studants can gel their heods mto "Furry Jane" stonds out tempo wise

soul

THE MOMENTS—The Best of the Moments, Stang Records ST 1019 (All Platinum) Vocal trio's most significant works are reprived here Vocal trio's most significant "This Old House," "Mama I Miss You, ' "The Best Thing For Me" A wall mixad prodection in which the voices ead archestra are positioned properly

jazz

INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL, Vanguard, VSD 79342 Those who have seen the band—long seasoned since beginning this album—may be a bit disappointed al the rough edges and occasional lach of development But this is clearly the most cogant and accessible approach Coryell has yet taken to fusing the immediacy of rock with the subtlety and invantion of jazz, and neophytes should be properly dazzled by the interplay between the guitarist and trumpater Randy Brecker, drummer Alphonse Mouzen and keyboards and synthesizer stalwart Mike Mandel Choice cuts include "Adam Smasher," ' Joy Ride" and "Thema Fer a Dream"

OSCAR BROWN, JN.—Brother Whem Are You, Atlantic SD 1649 Beautifully temparad production from Joel Dorn and Michael Cuscuna fleshes out Brown's long standing search for a viable style integrating jazz and tha suppla polish of contamporary pop/r&b Brown's jazz audience should expend with an influx of new soul converts after sampling "The Lone Ranger," "The Joneses," the acid "If You Come Back" and the title track. Some gourmet contributions from David Spinozza, David T Walker, Joe Sample and Robin Kenyatta help spice tha package further

DREGON—Distant Hills, Vanguard, YSD 79341 Second outing by this remarkable offspring of Paof Winter's delicate and hypnotic musical vision should generata both critical praise and hopefully sales from both progressive and jazz buffs Tha economy of the quartet could well prove more accessible than Winter's consort, with Paul McCandless' reeds and Ralph Towner's guitars poised elegantly against Collin Walcott's venous Indian instruments Their formal pieces prove more effective than two attampts at free improvisation Try tha title tuna, "Aurora" and the heunting "Canyon Song"

country

WILLIE NELSON—Phases and Stages, Atlantic SD 7291 Shat-

(Continued on page 60)

Plug in

Bullet Proof

SAMI JO, "Tell Me A Lie" (S-7029)

56 BILLBOARD
43 CASHBOX
56 RECORD WORLD

MGM Records, Hollywood

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Billboard's Top Single Picks

MARCH 9, 1974

Number of singles reviewed this week 105 Last week 94

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Pop

GILBERT O'SULLIVAN—Happiness Is Me and You (3:06); producer: Gordon Mills, writer: O'Sullivan, publisher: MAM, ASCAP. MAM 45-3636 (London) Vocalist returns to a slow pace for this discourse on how two people can make life happy for themselves. The multi voice technique and a large orchestra as a smooth cushion are a good combination. Flip: no info available.

B.W. STEVENSON—Look For the Light (3:09); producer: David M. Gershenbaum; writer: O. Moore; publisher: ABC/Dunhill/Speed, BMI. RCA 0242. Stevenson uses a positive, hopeful theme in the lyric to create a bridge between himself and his listeners. He uses a slower, softer vocal approach although a strong one, augmented by a quasi religious sounding chorus. A different sound than we have heard from him. Flip: no info available.

recommended

BILL WITHERS—The Same Love That Made Me Laugh (3:23); producer: Bill Withers; writer: Bill Withers; publisher: Interior, BMI. Sussex 513.

IKE & TINA TURNER—Sweet Rhode Island Red (3:08); producer: Ike Turner; writer: Tina Turner; publisher: Huh, Unart, BMI. Unitad Artists 409.

THE POINTER SISTERS—Steam Heat (2:50); producer: David Rubinson & Friends, Inc.; writers: R. Adler, J. Ross; publisher: Frank, ASCAP. Blue Thumb 248. (Famous.)

THREE DOG NIGHT—The Show Must Go On (3:35); producer: Jimmy Ienner; writers: L. Sayer, D. Courtney; publisher: Chrysalis, ASCAP. Dunhill 4382 (ABC)

DAVID BOWIE—Changes (2:32); producer: Ken Scott; writer: David Bowie; publisher: Tantrc, BMI. RCA 74-0605.

CAT STEVENS—Oh Very Young (2:33); producers: Paul Samwell-Smith and Cat Stevens; writer: Cat Stevens; publisher: Ackee, ASCAP. A&M 1503.

AMERICA—Green Monkey (3:05); producers: Gerry Beckley, Dewey Bunnell, Dan Peek; writer: Dewey Bunnell; publisher: WB-ASCAP, Warner Bros. WB 7785.

ELECTRIC LIGHT ORCHESTRA—Ma-Ma-Ma Belle (3:20); producer: Jeff Lynne; writer: J. Lynne; publisher: Anne-Rachel/Yellow Dog, ASCAP. United Artists 405.

GRAHAM NASH—Prison Song (3:10); producer: Graham Nash; writer: G. Nash; publisher: Thin Ice, ASCAP. Atlantic 45-2990.

Country

JUDY BRYTE—Standing On The Promises (You Made); (2:43); producer: Jimmy Bowan; writer: Gene Chrysler; Central Songs (BMI), Opryland 3843. This new label has its first big winner in this delightful singer, who has an unusual quality in her voice, and can deliver a good song, which this is. It's just what the jocks have been looking for. Flip: No info available.

JIMMIE PETERS—What About The Good Times (2:46); producer: Snuffy Miller; writer: Jimmie Peters; Acclaim (BMI), MCA 40203. Peters has resurfaced after an early try, and comes on with an exceptionally good ballad, and well done. He's one to be heard from in the future. Flip: No info available.

JEANNE PRUETT—You Don't Need To Move A Mountain (2:46); producer: Walter Haynes; writers: Jim Rushing, Wayland Holyfield; Jack (BMI), MCA 40207. Miss Pruett continues with the big ones. All of that great harmony is there, and some exceptional lyrics in a song which follows the pattern of her most recent hits. Flip: No info available.

CHARLIE RICH—I Washed My Hands In Muddy Water (2:40); producer: Jerry Kennedy; writer: J. Babcock, Mancana (BMI). Mercury 73466. Osmosis alone is enough to make any Charlie Rich single a hit today, but this happens to be a great one out of his most recent Mercury album. Flip: "No Home"; writer: Charlie Rich, Charles Rich (BMI), other credits same.

ED BRUCE—The Devil Ain't A Lonely Woman's Friend (2:51); producer: Kelso Herston; writers: Dallas Frazier, Sanger Shafer, Blue Crest (BMI). UA 403. W. Bruce is back, and stronger than ever. Here he takes a great lyrical song, with a fine arrangement by Tom Smith, utilizes the Herston talents, and really makes it come across. Everyone will listen to this one. Flip: No info available.

DIANA TRASK—Lean It All On Me (2:47); producer: Norro Wilson; writer: Josh Whitmore, Al Gallico (BMI), Dot 17496. The suitriness, the soul, the sweet sound are all there, and yet it still is country, but with plenty of strength to cross over. It's an understatement to say she sings with feeling. Another outstanding hit by Diana. Flip: No info available.

recommended

PORTER WAGONER—Nothing Between (2:35); producer: Bob Ferguson; writer: not listed; Owepar (BMI). RCA 0233.

PAT ROBERTS—You Got Everything That You Want (2:14); producer: George Richey; writers: Ricci Moreno, Bobby Fischer, Ricci Marena (ASCAP), Dot 17495.

SUSAN RAYE—Stop The World (And Let Me Off); (2:16); producer: Buck Owens; writers: C. Below, W. S. Stevenson, 4-Star (BMI). Capitol 3850.

CONNIE SMITH—Dallas (1:55); producer: Ray Baker; writer: L. Williams; Acuff-Rose (BMI). Columbia 4-46008.

BUCK OWENS—On The Cover Of The Music City News (2:16); producer: Buck Owens; writers: new parody lyrics by Buck Owens & Jim Shaw based on a song by Shel Silverstein, Evil Eye (BMI). Capitol 3841.

Soul

JOE SIMON—Carry Me (3:25); producer: Brad Shapiro; writers: P. Mitchell, E. Shalby; publisher: Muscle Shoals Sound, BMI. Spring 145 (Polydor). Joe is broke without a dime but he believes his girl's love will carry him through the hard times. With sincerity and a tender tone he socks home that message. Flip: no info available.

recommended

MELLO MOODS—Stop Taking My Love For Granted (3:30); producers: Phil Terry, Lita Talmedge Conway; writers: P. Terry, B. Hawes; publisher: Mighty Three, BMI. Gamble 2512 (Columbia)

THE ESCORTS—Disrespect Can Wreck (4:00); producer: George Kerr; writers: George Kerr, Ray Walker; publisher: Sound Ideas, Inc., Horn of Plenty, Inc., ASCAP, BMI. Aldhe 6062

JOE HINTON—Take My Hand In Your Hand (3:52); producers: Martin McNichols, Joe Hinton; writer: John Friston; publisher: Act One, BMI. Hotlanta 102. (General Recording.)

MANU DIBANGO—Weya (2:32); producer: Rolande Le Couvour; writer: M. Dibango; publisher: Cotillion, BMI. Atlantic 45-3000

GENERAL CROOK—Tell Me What'Cha Gonna Do (3:42); producer: A. General Crook Prod.; writer: General Crook; publisher: Germana Our Children's, BMI. Wand 11270

ULTRA HIGH FREQUENCY—Saddest Smile In Town (3:38); producers: Stan B. Felder Productions; writers: Norman Harris, Alan Felder, Ronald Baker; publishers: Six Strings Music/Felder Shoe, BMI. Wand 11262 (Scepter).

First Time Around

AL DOWNING—I'll Be Holding On (2:50); producers: T. Bongiovi, M. Monardo, J. Ellis for DCA; writers: Al Downing, Lance Quinn; publisher: Heavy, Elbomo, Dragonal, BMI. Janus 234. This is a happy, bouncy kind of soul song done expertly by this fine vocalist with a punchy instrumental sound.

CODA—Shortage (2:55); producer: B. Company Prods.; writers: Miner, Davis, Satterfield; publisher: Chevis/Shada/A Song, BMI/ASCAP. Capitol 3844. Soul group has a lead singer who sounds like Diana Ross.

B.B. CUNNINGHAM, JR.—Let It All Hang Out (2:32); producer: Walter P. Marriner, Jr.; for All American Artist; writers: Cunningham, McEwen, Masters, Hunter; publisher: Snooty, BMI. Janus 235. Another in vogue country talk along story wherein the background is very infectious.

DEBBIE TAYLOR—I Have Learned to Do Without You (3:29); producer: David Jordan; writers: D. Jordan, D. Davis, J. Barnes; publisher: Groveville, BMI. Polydor 14219. Vocalist has a gospelish quality to her pleading vocal. Sharp crisp production aids her efforts.

Billboard's Recommended LP's

• *Continued from page 58*

gun Willie's second album for Atlantic is a sparkling set produced with care by Jerry Wexler in Muscle Shoals. A concept album, with Nelson's tuna "Phases and Stages" serving as a unifying theme: side one presents songs from a female point of view, while side two deals with a man's ideals. Nelson's untattered voice honestly portrays his songs of love and lament. "Bloody Mary Morning" is a rollicking narrative and "I Still Can't Believe You're Gone" could become another Nelson classic in the manner of "Funny (How Time Slips Away)." Fine backup support.

classical

THE WORLD OF LOUIS MOREAU GOTTSCHALK—12 Piano Pieces (Eugene List), Grand Tarantelle; A Night in the Tropics, Utah Symphony Orch. (Abravanel), Vanguard RSD 723/724. Years back, Eugene List was largely responsible for the revival of interest in Gottschalk and his performances of the piano music are still the most attractive to be heard on disk. Programmed here with two orchestral pieces, also re-issued, they make for a bargain musical twofer in Americana that will bring pleasure to many. Good sales due.

GREAT HITS YOU PLAYED WHEN YOU WERE YOUNG—Morton Estrin, piano; Connoisseur Society, Vol. 1, SQ 2058, Vol. 2, CSQ 2059. A sharp programming concept that covers several market bases. Included are all-time favorites such as Brahms' "Lullaby," Paderewski's "Minuet in G," Schumann's "Traumerei," Sinding's "Rustle of Spring," and 10 others spread over these separately available disks. Can be enjoyed on many levels—as a mammy jogger for one-time lesson takers, as performance models for students, or as a collection of classical miniatures (for the most part) whose artistic rendition is their own justification. Superb piano sound.

CHOPIN: VARIATIONS ON 'LA CI DAREM LA MANO'; FANTASY OR POLISH AIRS; ANDANTE SPIANATO & GRAND POLONAISE BRILLANTE—Claudio Arrau, piano, London Philarmonic (Inbal), Philips 6500 422. An attractive groupmg of early Chopin works affectionately played by the seemingly ageless Arrau, whose hold on his concert and record audiance seems to grow with each passing year. The Variations and Fantasy are rarely encountered and their inclusion here adds collector values.

TIPPETT: SYMPHONY NO. 3—Heather Harper, soprano, London Symphony (Davis), Philips 6500 662. First U.S. performance of this symphony as well as of Tippett's opera "The Knot Garden" in recent weeks has focused attention on the composer little known here despite a sizable following in England. His highly individual rhetoric is immediately striking, and the symphony's allusions to the blues idiom will spark further interest.

easy listening also rec

CHARIOTS OF THE GODS? ORIGINAL MOTION PICTURE SOUNDTRACK, Polydor PD 6504. Supported by the concurrent release of the title movie, this album should get enough leverage to propel it to the easy listening charts, with a cut or two even finding their way to the pop charts. Patar Thomas has done a perky and imaginative score which is at all times very listenable. Recommended cuts include, "Valley of the Gods" Easter Island and Reminiscences of the Future."

comedy

MARTY BRILL—The Missing Tapes, Laurie LCS 5002. Very clever material over rides the voices of the characters. All the facets of the Watergate mess are once again rekindled. John Erlichmen sounds like Bogart and that's the best imitation.

New Mgt. & Production Co.

NEW YORK—Producer and performer Ben Sidran, music business attorney Harley Lewin, and producer and former studio operator Dr. Gunther Weil have formed SLW Associates, Inc. here as a production and management firm.

Initial signings for the firm name Paul Pena, now with Bearsville Records; Jim Hurt, recently signed with Evolution Records; electronic synthesist Roger Powell and Charles Greene.

Pena, who has recorded for Capitol through Weil's Intermedia Productions, is completing his Bearsville debut with Sidran as producer; Hurt's Evolution debut is being produced in Tulsa and New York by Eddie Kramer; and Powell has signed with the CMI musical instruments complex, for whom he will embark on a four-country European tour to demonstrate Moog and other electronic instruments and conduct workshops on their performance.

Dr. Weil, former head of Intermedia Studios in Boston and during that period involved both in production and studio management, as well as videotape production, has left Intermedia to join SLW.

Sidran, who records for Blue Thumb Records, is now working on his third LP for the label.

Pointers Get Gold

NEW YORK—"The Pointer Sisters," debut album by the Pointers and "Alone Together," an album by Dave Mason, have each been certified gold by the RIAA. Both albums are on Blue Thumb Records.

BLUE THUMB executives (left to right) national promo chief Louis Newman; sales chief Richard Wagner and president Sal Licata present RIAA certified gold albums to the Pointer Sisters, Ruth, Anita and June.

Wilson Hosts NARAS Fete

NASHVILLE—The 16th Annual Nominees Banquet of the Nashville Chapter of NARAS will be held here Feb. 26, with music executive, writer, artist Norro Wilson serving as master of ceremonies.

The chapter here annually honors all finalist nominees in a glittering show prior to the televised Grammy Awards program.

This year's event is being chaired by Bill Hall and Bob Beckham. The $25 a plate event includes cocktails and dinner.

Nashville Chapter president Glenn Snoddy will provide the sound system for the show, to be held this year at the National Guard Armory.

Members purchasing more than two tickets must pay $35 for the extras.

IF I WERE A CARPENTER

A NEW SINGLE BY LEON RUSSELL

Shelter Recording Co., Inc., 5112 Hollywood Boulevard, Hollywood, California. Available from MCA Records.

SR-40210

Billboard HOT 100

Chart Bound

HAPPINESS IS ME AND YOU—Gilbert O'Sullivan (MAM 3636)
LOOK FOR THE LIGHT—B.W. Stevenson (RCA 0342)
CARRY ME—Joe Simon (Spring 140)

Leading Industry STAR PERFORMER: Shows dramatic record progress/exceptional upward movement compared to previous week's position.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer Label & Number (Distributing Label)	
1	1	9	**SEASONS IN THE SUN**—Terry Jacks (Terry Jacks), J. Brel, Rod McKuen, Bell 45432	
★ 2	4	10	**BOOGIE DOWN**—Eddie Kendricks (Frank Wilson, Leonard Caston), F. Wilson, L. Caston, A. Perez, Tamla 54243 (Motown)	SGC
3	2	16	**THE WAY WE WERE**—Barbra Streisand (Marty Paich), A. Bergman, M. Bergman, M. Hamlisch, Columbia 4-45944	SGC
4	5	14	**JUNGLE BOOGIE**—Kool & The Gang (Kool & The Gang), Ronald Bell, Kool & The Gang, De-Lite 559 (P.I.P.)	SGC
5	N	1N	**NOCA ON**—David Essex (Jeff Wayne), D. Essex, Columbia 4-45940	
★ 6	9	8	**DARA LADY**—Dist (Snuff Garrett), John Durrill MCA 40181	HAN
7	3	1N	**SPIDERS AND SNAKES**—Jim Stafford (Phil Gernhard & Lobo), Jim Stafford, David Bellamy MGM 14648	HAN
★ 8	13	6	**MOCAINGHINO**—Carly Simon & James Taylor (Richard Perry), Inez & Charlay Foxx/James Taylor, Elektra 45280	B-3
9	7	16	**UNTIL YOU COME BACA TO ME (That's What I'm Gonna Do)**—Aretha Franklin (Jerry Wexler, Arif Mardin) Stevie Wonder, C. Paul, M. Broadnax, Atlantic 45-2995	SGC
★ 10	17	7	**SUNSHINE ON MY SHOULDER**—John Denver (Milton Okun), Denver, Kmns, Taylor, RCA 0013	
11	8	15	**LOVE'S THEME**—Love Unlimited Orchestra (Barry White), Barry White, 20th Century 2069	CPI
12	14	13	**R LOVE SONG**—Dean Murray (Brian Ahern), D.L. George, K. Loggins, Capitol 3776	WBM
★ 13	18	9	**ERES TU (Touch The Wind)**—Mocedades (Juan Carlos Calderon), Juan Carlos Calderon, Tara 100 (Famous)	CPI
★ 14	20	5	**JET**—Paul McCartney & Wings (Paul McCartney), McCartney, Apple 1871 (Capitol)	HAN
15	10	12	**PUT YOUN HANDS TOGETHER**—The O'Jays (Gamble-Huff), K. Gamble & L. Huff Philadelphia International) 73535 (Epic)	BB
16	12	14	**I LOVE**—Tom T Hall (Jerry Kennedy), T. T. Hall, Mercury 73436 (Phonogram)	CHA
★ 17	24	9	**COME AND GET YOUN LOVE**—Redbone (Pat & Lolly Vegas), L. Vegas, Epic 5-11036 (Columbia)	BB
1N	19	9	**SEXY MAMA**—Moments (S. Robinson, H. Ray, A. Goodman), H. Ray, S. Goodman, S. Robinson, Stang 5052 (All Platinum)	SGC
★ 18	23	12	**TRYING YO HOLD ON TO MY WOMAN**—Lamont Dozier (M. Jackson), M. Jackson & J. Reddick ABC 11007	SGC
20	11	13	**YOU'NE SIXTEEN**—Ringo (Richard Perry), Richard & Robert Sherman, Apple 1870 (Capitol)	SGC
★ 19	38	4	**HOOKED ON A FEELING**—Blue Suede (Bengt Palmers), Mark James, EMI 3627 (Capitol)	SGC/HAN
22	22	10	**MY SWEET LADY**—Cliff De Young (Gil Rodin, J. Mercu), John Denver, MCA 40158	WBM
★ 20	32	4	**BENNIE & THE JETS**—Elton John (Gus Dudgeon), Elton John, Bernie Taupin, MCA 40196	WBM
★ 21	30	7	**MIGHTY LOVE, Pt. 1**—The Spinners (Thom Bell), B. Jefferson, B. Hayes, C. Simmons, Atlantic 3000	
25	15	17	**LET ME HE THENE**—Olivia Newton John (Bruce Welch, John Farrar), John Rostill, MCA 40181	SGC
26	28	7	**THENE WON'T HE ANYMONE**—Charlie Rich (none listed), Charlie Rich MCA 0195	SGC
27	16	10	**LAST TIME I SAW HIM**—Diana Ross (Michael Masser), M. Masser, Pam Sawyer, Motown 1276	SGC
28	29	14	**I LIAE TO LIVE THE LOVE**—B.B. King (Dave Crawford), D. Crawford, C. Mann ABC 11406	HAN
★ 29	36	8	**NOCA & NOLL HOOCHIE AOO**—Rick Derringer (Rick Derringer, Bill Szymczyk), Rick Derringer, Atco Sky 7 2751 (Columbia)	SGC
30	21	10	**AMNERICANS**—Byron MacGregor (Peter Schoermer), Gordon Sinclair, Westbound 222 (Chess/Janus)	SGC/HAN
★ 31	50	3	**THE LONO'S PRAYEN**—Sister Janet Mead (Martin Erdman), A. Strain, A&M 1481	TMK
★ 32	44	4	**BEST YHING THAT EVEN HAPPENED TO ME**—Gladys Knight & The Pips (Kenny Kerner, Richie Mue), J. Weatherly, Buddah 483	SGC
★ 33	41	10	**STAN**—Modern Wheel (Lobo Stelle) Joe Egan A&M 1483	HAN
34	25	9	**DOO DOO DOO DOO OOO (Heartbreaker)**—Rolling Stones (Jimmy Miller), M. Jagger, K. Richard, Rolling Stones 19109 (Atlantic)	WBM
35	33	6	**ENERGY CNISIS '74**—Dickie Goodman (Dickie Goodman, Phil Kahl), Kamy Wednesday 206	
★ 36	51	3	**A VERY SPECIAL LOVE SONG**—Chilton Wish (Billy Sherrill), B. Sherrill, N Wilson, Epic 5-11081	SGC
★ 37	46	6	**LOOKIN' FOR A LOVE**—Bobby Womack (Bobby Womack), J.H. Alexander, Z. Samuels, United Artists 375	SGC
38	34	16	**LAST AISS**—Wednesday (John Doe Driscoll), W. Cochran, Susses 507	HAN
39	26	21	**SHOW ANO TELL**—O Wilson (Jerry Fuller), Jerry Fuller, Rocky Road 30073 (Bell)	SGC
40	27	12	**MIDNIGHT NIOEN**—Gregg Allman (Johnny Sandlin, Gregg Allman), Gregg Allman, Capricorn 0035 (Warner Bros.)	WBM
41	37	16	**I'VE GOY TO USE MY IMAGINATION**—Gladys Knight & the Pips (Kenny Kerner, Richie Wise), Gaffin, Goldberg, Buddah 393	SGC
★ 42	65	2	**TSOP**—MFSB (none listed) B. Gamble, L. Huff, Philadelphia International 7-3540 (Columbia)	BB
43	49	7	**WE'NE GETTING CARELESS WITH OUN LOVE**—Johnnie Taylor (Don Davis), Don Davis, Frank Johnson, Stax 0193 (Columbia)	SGC
44	48	10	**W.O.L.O.**—Harry Chapin (Paul Leka), Harry Chapin, Elektra 45874	WBM
45	47	5	**I'VE GOY A YHING ABOUT YOU BABY**—Elvis Presley (not listed), T. J. White, RCA 0196	HAN
★ 46	56	4	**I'LL 8E THE OTHEN WOMAN**—Soul Children (M Jackson, Homer Banks, Carl Hampton), Homer Banks, Carl Hampton, Stax 0182 (Columbia)	SGC
★ 47	57	6	**JUST OON'T WANT YO NE LONELY**—The Main Ingredient (Silvester, Simmons, Gooding), Barrett, Freeman, Eli, RCA 0205	BB
48	39	13	**JIM OANOY**—Black Oak Arkansas (Tom Dowd) L. Chase, Atco 45-6984	B-3
49	45	11	**ABRA-CA-OABRA**—Se Franco Family (Wall Meskell), Martin, Meskell, 20th Century 2070	SGC
50	35	10	**CAN THIS HE NEAL**—Natural Four (Leroy Hutson), T Hutson, J. Hutson, M. Hawkins, Curtom 1990 (Buddah)	
51	52	7	**YHANKS FON SAVING MY LIFE**—Billy Paul (Gamble-Huff), K. Gamble, L. Huff, Philadelphia International 73538 (Columbia)	
★ 52	63	3	**ON A NIGHT LIAE THIS**—Bob Dylan (Bob Dylan), B. Dylan, Asylum 11033	
★ 53	69	3	**TOUCH R HAND MAAE R FRIENO**—Staple Singers (Al Bell), H. Banks, B. Jackson, C. Hampton Stax 0196	SGC
54	59	11	**LIFE IS A SONG WONTH SINGING**—Johnny Mathis (Thom Bell), T. Bell, L. Creed, Columbia 4-45975	
★ 55	67	3	**LET IT NIOE**—Bachman-Turner Overdrive (Randy Bachman), B. Bachman, C.F. Turner, Mercury 73457 (Phonogram)	SGC
★ 56	66	5	**TELL ME A LIE**—Sami Jo (Sonny Limbo), B. Myrick, M. Buchins, MGM South 7029	SGC
57	54	7	**IN THE MOOO**—Bette Midler (Arif Mardin, Barry Manilow), J. Garland, A. Hazat, Atlantic 3004	
★ 58	73	2	**I'LL HAVE TO SAY I LOVE YOU IN A SONG**—Jim Croce (Cashman & West) J. Croce, ABC 11424	B-3
59	58	5	**HOMELY GIRL**—The Chi-Lites (Eugene Record), Eugene Record Blue McKenney, Brunswick 55505	SGC
60	60	7	**JOLENE**—Dolly Parton (none listed), Dolly Parton, RCA 0145	SGC
61	62	6	**I WISH IT WAS ME**—Tyrone Davis (Willie Henderson), Lee Graham Reka) 4529 (Brunswick)	SGC
62	64	7	**I JUST CAN'T GET YOU OUT OF MY MIND**—4 Tops (Steve Barri, Dandis Lambert, Brian Potter), B. Lambert, B. Potter, Dunhill 4377	
★ 63	77	3	**HONEY PLEASE CAN'T YOU SEE**—Barry White (Barry White), B. White, 20th Century 2077	
64	55	11	**WHAT IT COMES OOWN TO**—Isley Brothers (R. Isley, O. Isley, R. Isley), Isley Brothers, T-Neck 72252	
★ 65	NEW ENTRY		**OH MY MY**—Ringo Starr (Richard Perry), V. Poncia, B. Starkey Apple 1872 (Capitol)	SGC
66	74	4	**IT'S BEEN A LONG TIME**—The New Birth (Tegma III), Baker, Wilson, RCA 0135	HAN
★ 67	78	3	**MY MISTAKE WAS TO LOVE YOU**—Diana Ross & Marvin Gaye (Hal Davis), P. Sawyer, C. Jones, Motown 1265	SGC
68	64	5	**HOUSTON (I'm Comin' To See You)**—Glen Campbell (Jimmy Bowen), David Paich, Capitol 3808	SGC
69	72	5	**SHE'S GONE**—Hall & Oates (Arif Mardin), D. Hall, J. Oates, Atlantic 2993	CHA
70	71	6	**THAT'S THE SOUNO THRY LONELY MAAES**—Tavares (Johnny Bristol), J. Bristol, J. Dead, J. Glover, Capitol 3794	SGC
★ 71	84	3	**PIANO MAN**—Billy Joel (Michael Stewart), B. Joel, Columbia 45963	
72	76	4	**WOULO YOU LAY WITH ME (In A Field of Stone)**—Tanya Tucker (Billy Sherrill), David Allen Coe, Columbia 43981	
73	79	6	**MUST BE LOVE**—James Gang (James Gang), T. Bolin, J. Cook, Atco 6953	
★ 74	N7	3	**TUHULAR BELLS**—Mike Oldfield (Mike Oldfield), M. Oldfield, Virgin 55100 Atlantic	TMK
★ 75	85	3	**OUTSIOE WOMAN**—Bloodstone (Mike Vernon), M. Williams, London 1052	SGC
76	83	2	**YOUR CASH AIN'T NOTHIN' HUT TRASH**—Steve Miller Band (Steve Miller), C. Calhoun, Capitol 3833	B-3
77	N1	4	**VIRGINIA (Touch Me Like You Do)**—Bill Amesbury (Amesbury, Gilliland), William Amesbury, Casablanca 0801 (Warner Bros.)	B-3
7N	82	4	**STAN BAHY**—Guess Who (Jack Richardson), Burton Cummings, RCA 0217	HAN
79	80	6	**QUICK, FAST, IN A HURRY**—New York City (Thom Bell), Thom Bell, Linda Creed, Chelsea 0150 (RCA)	BB
80	88	4	**HEYONO THE HLUE HONIZON**—Lou Christie (Tony Romeo), Robin, Whiting, Kapling, Three Brothers 402 (CTI)	HAN
N1	86	2	**WATCHING THE RIVEN NUN**—Loggins & Messina (Jim Messina), B. Loggins, J. Messina, Columbia 00018	WBM
★ 82	NEW ENTRY		**THE LOCO-MOTION**—Grand Funk Railroad (Todd Rundgren), G. Goffin, C. King, Capitol 4648	SGC
83	90	3	**MIONIGHT AT THE OASIS**—Maria Muldaur (Lenny Waronker, Joe Boyd), D. Mickiaras, Reprise 1183	
★ 84	94	2	**I'M A TRAIN**—Albert Hammond (Roy Halee), A. Hammond, M. Hazelwood, Mums 7-6026 (Columbia)	MCA
85	89	2	**UNNONN CHILO**—Seals & Crofts (Louie Shelton), J. Seals, Warner Bros. 7771	WBM
★ 86	NEW ENTRY		**AEEP ON SINGING**—Helen Reddy (Tom Catalano), D. Jameson, B. Hart, Capitol 3845	B-3
N7	75	6	**STOP TO START**—Blue Magic (Norman Harris), J. Grant, A. Felder, Atco 6949	SGC
88	92	3	**THERE'S GOY TO NE RAIN IN YOUN LIFE (To Appreciate the Sunshine)**—Dorothy Norwood (Martin McNichols), D. Norwood, GRC 1021	
★ 89	NEW ENTRY		**SHE**—Southside Johnny (Billy Leopold) B. David, Buddah 399	
★ 90	NEW ENTRY		**TOUCH AND GO**—Al Wilson (Jerry Fuller), J. Fuller, Rocky Road 30076 (Bell)	SGC
91	93	4	**THE CHUOE OIL NLUES**—Jerry Reed (Chet Atkins & Jerry Reed), Jerry B. Hubbard, RCA 0224	SGC
92	95	2	**GOIN' OOWN SLOW**—Bobby Blue Bland (Steve Barri), J.D. Odom, Dunhill 4379 (ABC)	
93	70	6	**GET THAT GASOLINE**—n.e.e.d (Eddie Kramer), T. Adams, C. Craig, Buddah 506	SGC
94	99	2	**NEST THING THAY EVER HAPPENED TO ME**—The Persuaders (The Young Professionals), J. Weatherly, Atco 6956	
★ 95	NEW ENTRY		**MIGHTY MIGHTY**—Earth, Wind, & Fire (Joe Wissert & Maurice White) M White, V White, Columbia 46007	SGC
96	NEW ENTRY		**PEPPEN BOX**—The Peppers (Slorzando Sirocco), P Arpadys, M. Caminos Event 213 (Polydor)	
97	97	2	**NEWSY NEIGHNORS**—First Choice (Stan Watson, Norman Harris), B. Felder, H. Harris, Philly Groove 183 (Bell)	
98	NEW ENTRY		**MR. NATURAL**—Bee Read (Arif Mardin), B. Gibb, B. Gibb, RSO 000 (Atlantic)	
99	100	2	**MUSIC EYES**—Heartsfield (Tom Gewing, Heartsfield) none listed, Mercury 73440 (Phonogram)	
100	NEW ENTRY		**ONCE YOU UNDERSTAND**—Think (Stallman & Sonnert, L. Stallman, B. Sussor Big Tree 13000 (Atlantic)	

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Tubular Bells (Virgin, ASCAP) ... 42
Unborn Child (Dawnbreaker BMI) ... 74
Until You Come Back To Me (Jobete ASCAP/Stone Agate, BMI) ... 95
A Very Special Love Song (Algee BMI) ... 56
Virginia (Touch Me Like You Do) (Bay BMI) ... 36
Watching The River Run (Jasperda/Gnosos/Portofino, ASCAP) ... 77
Waves (Chappell/Intersong ASCAP) ... 81
The Way We Were (Colgems, ASCAP) ... 51
We re Getting Careless With Our Love (Gravesville BMI) ... 70
What It Comes Down To (Bonma, ASCAP) ... 43
W O L O (Story Songs, ASCAP) ... 64
Would You Lay With Me (In A Field Of Stone) (Window/Captive, BMI) ... 46
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You're Sixteen (Wes, BMI) ... 20

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

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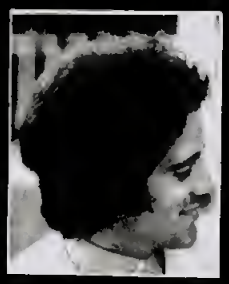

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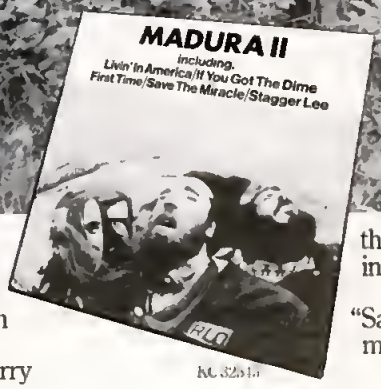
Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.

Awarded RIAA seal ★ sales of 1 Million dollars at manufacturers level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot) ●

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST / Title / Label, Number (Dist. Label)	SUGGESTED LIST PRICE: ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
1	1	5	**BOB DYLAN** Planet Waves Asylum 7E 1003	6.97		6.97		6.98	
2	2	5	**JONI MITCHELL** Court And Spark Asylum 7E 1001	6.98		6.98		6.98	
3	4	6	**CARLY SIMON** Hotcakes Elektra E 1002	6.97		6.97		6.97	
4	3	14	**JOHN DENVER** Greatest Hits RCA CPL1 0374	6.98		7.95		7.95	
★ 5	16	4	**BARBRA STREISAND** The Way We Were Columbia PC 32801	6.98		7.98		7.98	
6	7	6	**YES** Tales From Topographic Oceans Atlantic SD 2 908	6.98		9.97		6.98	
7	6	55	**JIM CROCE** You Don't Mess Around With Jim ABC ABCX 750	6.98		6.98		6.97	6.95
8	9	12	**PAUL McCARTNEY & WINGS** Band On The Run Apple SO 3415 (Capitol)	6.98		7.98		7.98	
★ 9	11	18	**MIKE OLDFIELD** Tubular Bells Virgin 90 13-195 (Atlantic)	6.98		6.98		6.97	
10	8	21	**ELTON JOHN** Goodbye Yellow Brick Road MCA 210003	16.98		12.98		12.98	
11	5	27	**LOVE UNLIMITED** Under the Influence Of 20th Century T 414	6.98		6.98		6.98	
12	12	10	**O'JAYS** Ship Ahoy Philadelphia International NZ 32408 (Columbia)	5.98		6.98		6.98	
13	10	43	**CHARLIE RICH** Behind Closed Doors Epic KE 32747 (Columbia)	5.98	6.98	6.98	7.98	6.98	
14	15	7	**BLACK SABBATH** Sabbath Bloody Sabbath Warner Bros. BS 2695	5.98		6.97		6.97	7.95
★ 15	20	5	**LOVE UNLIMITED ORCHESTRA** Rhapsody In White 20th Century T 433	5.98		6.98		6.98	
16	18	9	**HERBIE HANCOCK** Head Hunters Columbia KC 32731	5.98		6.98		6.98	
17	13	13	**JIM CROCE** I Got A Name ABC ABCX 797	6.98		6.98		6.98	
18	14	21	**STEVE MILLER BAND** The Joker Capitol 11235	6.98		6.98		6.98	
19	19	13	**EMERSON, LAKE & PALMER** Brain Salad Surgery Manticore MC 66668 (Atlantic)	5.98		6.98		6.98	
20	17	15	**CARPENTERS** The Singles, 1969 1973 A&M SP 3601	6.98		7.98		7.98	
21	21	28	**AMERICAN GRAFFITI** Soundtrack MCA 2 8001	5.98		16.98		16.98	16.98
★ 22	29	4	**THE WAY WE WERE/ SOUNDTRACK** Columbia KS 32830	6.98		7.98		7.98	
23	23	16	**GREGG ALLMAN** Laid Back Capricorn CP 116 (Warner Bros.)	5.98		6.98		6.98	
24	29	29	**GLADYS KNIGHT & THE PIPS** Imagination Buddah BDS 5141	6.98		6.98		6.98	
25	22	17	**RINGO STARR** Ringo Apple SWAL 3413 (Capitol)	6.98		6.98		6.98	
26	25	17	**BARRY WHITE** Stone Gon' 20th Century TC 423	6.98		6.98		6.98	
27	30	15	**RICA DERRINGER** All American Boy Blue Sky NZ 32481 (Columbia)	5.98	6.98	6.98	7.98	6.98	
28	24	11	**TEMPTATIONS** 1990 Gordy G 966V1 (Motown)	6.98		6.98		6.98	
★ 29	30	7	**THE STING/SOUNDTRACK** MCA 390	5.98		6.98		6.98	
30	26	17	**BILLY COBHAM** Spectrum Atlantic SD 7268	6.98		6.97		6.98	
31	27	11	**AL GREEN** Livin' For You Hi ASHL 32082 (London)	6.98		6.98		6.98	
★ 32	50	8	**MFSB** Love Is The Message Philadelphia Intl. NZ 32707 (Columbia)	6.98		6.98		6.98	
33	31	52	**PINK FLOYD** The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	6.98		6.98		6.98	
34	33	22	**KOOL & THE GANG** Wild & Peaceful De-Lite DEP 2013 (PIP)	6.95		6.98		6.95	
35	32	18	**THE WHO** Quadrophenia MCA 2 10004	11.98		16.98		12.98	
★ 36	48	8	**BACHMAN TURNER OVERDRIVE** II Mercury SRM 1 606 (Phonogram)	5.98		6.98		6.98	
37	41	10	**DAVID ESSEX** Rock On Columbia KC 32560	6.98		6.98		6.98	
38	34	7	**GRAHAM NASH** Wild Tales Atlantic SD 7288	5.98		6.97		6.97	
39	39	30	**STEVIE WONDER** Innervisions Tamla T 326 L (Motown)	6.98		6.98		6.98	
40	42	18	**LOGGINS & MESSINA** Full Sail Columbia KC 32540	5.98	6.98	6.98	7.98	6.98	
★ 41	51	6	**TOGHAT** Energized Bearsville BEPB 6950 (Warner Bros.)	5.98		6.97		6.97	
42	35	27	**CHEECH & CHONG** Los Cochinos Ode SP 77019 (A&M)	6.98		6.98		6.98	
43	47	6	**GORDON LIGHTFOOT** Sundown Reprise MS 2177	5.98		6.97			
44	37	56	**JIM CROCE** Life & Times ABC ABCX 769	5.98		6.98		6.98	
45	49	48	**JOHN DENVER** Poems, Prayers & Promises RCA LSP 4499	5.98		6.98		6.98	7.95
46	38	14	**BETTE MIDLER** Atlantic SD 7278	5.98		6.97		6.97	
47	40	19	**NEIL DIAMOND** Jonathan Livingston Seagull Columbia KC 32550	6.98		6.98		6.98	
48	43	6	**ELVIS PRESLEY** A Legendary Performer Vol. 1 RCA CPL1 0341	7.98		6.98		6.95	
49	45	21	**LINDA RONSTADT** Don't Cry Now Asylum SD 5064	6.98		6.98		6.98	
★ 50	67	25	**MARIA MULDAUR** Reprise MS 2148	6.98		6.97		6.98	7.95
51	48	48	**LED ZEPPELIN** Houses of the Holy Atlantic SD 7255	6.98		6.97		6.98	
52	54	11	**ELECTRIC LIGHT ORCHESTRA** On The Third Day United Artists UA LA158-F	6.98		6.98		6.98	16.95
★ 53	64	10	**BILLY JOEL** Piano Man Columbia KC 32544	6.98		6.98		6.98	
54	59	11	**OLIVIA NEWTON-JOHN** Let Me Be There MCA 389	6.98		6.98		6.98	
55	46	15	**SUNSHINE** Original Television Soundtrack MCA 367	6.98	6.98	6.98	7.98	6.98	
56	53	14	**ALICE COOPER** Muscle Of Love Warner Bros. BS 2790	6.98		6.98		6.97	
57	56	20	**ISAAC HAYES** Joy Enterprise ENS 5007 (Columbia)	6.98		6.98		6.98	
58	52	29	**ALLMAN BROTHERS BAND** Brothers & Sisters Capricorn CP 0111 (Warner Brothers)	6.98		6.98		6.97	7.95
59	57	16	**BLACK OAK ARKANSAS** High On The Hog Atco SD 7035	6.98		6.97		6.97	
★ 60	78	47	**BARRY WHITE** I've Got So Much To Give 20th Century T-407	6.98		6.98		6.98	
61	59	11	**DIANA ROSS** Last Time I Saw Him Motown M 817V1	6.98		6.98		6.98	
★ 62	77	10	**JAMES BROWN** The Payback Polydor PD 2 3097	7.98		9.98		9.98	
63	56	35	**CHICAGO** VI Columbia KC 32400	6.98		6.98		6.98	
★ 64	74	11	**HARRY CHAPIN** Short Stories Elektra EKS 75065	5.98		6.98		6.98	
65	61	14	**BEACH BOYS** In Concert Reprise 2RS 6484	5.98		11.97		11.97	
66	60	12	**PINK FLOYD** A Nice Pair Harvest SABB 11257 (Capitol)	7.98		9.98		9.98	
67	66	18	**JACKSON BROWNE** For Everyman Asylum SD 5067	6.98		6.98		6.98	
68	80	24	**ROLLING STONES** Goats Head Soup Rolling Stones COC 59101 (Atlantic)	6.98		6.98		6.98	
69	71	6	**LEO KOTTKE** Ice Water Capitol ST 11262	6.98		6.98		6.98	
70	73	12	**AL WILSON** Show & Tell Rocky Road RR 3601 (Bell)	6.98		6.98		6.98	
71	63	89	**CHEECH & CHONG** Big Bambu Ode SP 77014 (A&M)	6.98		6.98		6.98	
72	76	5	**NEW BIRTH** It's Been A Long Time RCA APL1 0285	6.98		6.98		6.98	
73	72	119	**LED ZEPPELIN** IV Atlantic SD 7208	6.98		6.98		6.98	
74	69	26	**MARVIN GAYE** Let's Get It On Tamla T329V1 (Motown)	6.98		6.98		6.98	
75	80	3	**CHARLIE RICH** There Won't Be Anymore RCA APL1 0433	6.98		6.98		6.98	
76	65	31	**HELEN REDDY** Long Hard Climb Capitol SMAS 11213	6.98		6.98		6.98	
77	62	15	**SANTANA** Welcome Columbia PC 32445	6.98	7.98	7.98	7.98	7.98	
78	75	27	**ISLEY BROTHERS** 3 + 3 T-Neck KZ 32453 (Columbia)	6.98	6.98	6.98	7.98	6.98	
79	7R	50	**DOOBIE BROTHERS** The Captain & Me Warner Brothers BS 2694	6.98	6.98	6.97	7.97	6.97	6.98
★ 80	110	3	**JOHNNY WINTER** Saints & Sinners Columbia KC 32715	6.98		6.98		6.98	
81	79	39	**TODD RUNDGREN** Something/Anything? Bearsville 2BX 2066 (Warner Bros.)	6.98		7.97		7.97	
82	81	18	**DAVE MASON** It's Like You Never Left Columbia KC 31721	5.98		6.98		6.98	
83	89	29	**LYNYRD SKYNYRD** MCA Sounds of the South 363	6.98		6.98		6.98	
84	83	47	**SEALS & CROFTS** Diamond Girl Warner Brothers BS 2939	6.98	6.97	6.97	7.97	6.97	6.98
85	84	38	**JOE WALSH** The Smoker You Drink The Player You Get Quintill DSX 50140	6.98		6.98		6.98	
★ 86	179	2	**DEEP PURPLE** Burn Warner Bros. W 2766	6.98		7.98		7.97	
87	86	28	**WAR** Deliver the Word United Artists UA LA120 F	5.98		6.98		6.98	7.98
88	90	23	**JESSE COLIN YOUNG** Song For Juli Warner Brothers BS 2734	5.98		6.98		6.97	
89	91	50	**BREAD** The Best Of Elektra EKS 75056	5.98	6.97	6.97	7.97	6.97	7.95
90	R7	18	**GEORGE CARLIN** Occupation: Foole Little David 1005 (Atlantic)	6.98		6.97		6.98	
★ 91	105	30	**BACHMAN-TURNER OVERDRIVE** Mercury SRM 1 673 (Phonogram)	6.98		6.98		6.98	
92	99	6	**LINDA RONSTADT** Different Drum Capitol ST 11269	6.98		6.98		6.98	6.98
★ 93	183	2	**SEALS & CROFTS** Unborn Child Warner Bros. W 2761	6.98		7.97		7.97	
94	82	12	**BOB DYLAN** Dylan Columbia PC 32747	6.98		7.98		7.98	
95	95	17	**THE BAND** Moondog Matinee Capitol ST 11714	5.98		6.98		6.98	
★ 96	111	4	**GLADYS KNIGHT & THE PIPS** Anthology Motown M 792 S2	6.98		7.98		7.98	
97	97	28	**ROBERTA FLACK** Killing Me Softly Atlantic SD 7271	5.98		5.98		6.98	
98	98	32	**Z.Z. TOP** Tres Hombres London XPS 631	5.98		6.98		6.95	
★ 99	115	5	**BOBBY WOMACK** Lookin' For A Love Again United Artists UA LA99-G	6.98		6.98		6.98	
100	107	4	**SMOKEY ROBINSON & THE MIRACLES** Anthology Motown M 793 R3	7.98		9.98		6.98	
101	100	66	**BETTE MIDLER** The Divine Miss M Atlantic SD 7230	5.98	6.97	6.97	7.97	6.97	
★ 102	–	1	**THE MARSHALL TUCKER BAND** A New Life Capricorn CP 0124 (Warner Bros.)	5.98		6.98		6.97	7.95
103	96	15	**J. GEILS BAND** Ladies Invited Atlantic SD 7288	5.98		6.97		6.97	
104	88	46	**ELVIS PRESLEY** Aloha From Hawaii Via Satellite RCA VPSX 6089	7.98	7.98	6.98	15.96	6.98	11.98
★ 105	190	2	**LOU REED** Rock 'N' Roll Animal RCA APL1 0477	5.98		6.98		6.95	
106	102	20	**FRANK SINATRA** Ol' Blue Eyes Is Back Reprise FS 2155	6.98		6.98		6.98	6.95
107	104	40	**EARTH, WIND & FIRE** Head to the Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98	

The Madura March.



This month a few hundred thousand people will see Madura. And they'll be hearing their new album, produced by James William Guercio, at the same time.

Madura is on a tour that will carry them to eighteen East Coast cities in the month of March.

And with a new album and their single "Save the Miracle," it appears they're marching to a nationwide audience.

Madura. They're reaching a lot of people.

On tour with Chicago:

March 2 and 3 Franklin and Marshall College Stadium, Lancaster, Pa.
5 Spectrum, Philadelphia, Pa.
6 Capitol Center, Washington, D.C.
8 Civic Center, Roanoke, Va.
9 College of William and Mary, Williamsburg, Va.
10 Civic Center, Charleston, W. Va.
11 Baptist College, Charleston, S.C.
12 Memorial Auditorium, Greenville, S.C.
13 Alexander Memorial Coliseum, Georgia Technological Institute, Atlanta, Ga.
15 Sportatorium, Miami, Fla.
16 Veterans Memorial Coliseum, Jacksonville, Fla.
17 Tampa Stadium, Tampa, Fla.
18 Municipal Auditorium, Mobile, Ala.
19 Tom Braly Stadium, Florence State University, Florence, Ala.
20 Mississippi State College, State College, Miss.
21 University of S. Mississippi, Hattiesburg, Miss.
22 Hirsch Memorial Coliseum, Shreveport, La.
23 Municipal Auditorium, New Orleans, La.

*Also available on tape

Madura's second album, featuring "Save the Miracle," is On Columbia Records ®

4 16022

TOP LP's & TAPE

POSITION 100-200

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard

STAR PERFORMER—LP's registering greatest proportionate upward progress this week

Awarded RIAA seal for sales of 1 Million dollars at manufacturers level RIAA seal audit available and optional to all manufacturers (Seal indicated by colored dot).

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST / Title / Label, Number (Dist. Label)	SUGGESTED LIST PRICE ALBUM	4-CHANNEL	8-TRACK	CASSETTE	REEL TO REEL
★ 108	–	1	**GRATEFUL DEAD** The Best of, Skeletons From The Closet Warner Bros. W2764	6.98		7.97	7.97	
109	109	23	**THE MOTHERS** Over Nite Sensation Disc Reel MS 2149 (Warner Brothers)	5.98		6.97	6.97	7.95
110	108	93	**DEEP PURPLE** Machine Head Warner Bros. 99 2607	6.98		6.98	6.97	6.95
111	93	21	**TONY ORLANDO & DAWN** New Ragtime Follies Bell 1130	5.98		6.98	6.98	
112	101	18	**DAVID BOWIE** Pin Ups RCA APL1 0291	6.98		6.98	6.98	7.95
113	92	12	**MAHAVISHNU ORCHESTRA** Between Nothingness And Eternity Columbia KC 32766	5.98	6.98	6.98	6.98	
114	112	48	**BEATLES** 1967 1970 Apple SKBO 3404 (Capitol)	6.98		11.98	11.98	
115	124	16	**BLOODSTONE** Unreal London XPS 634	5.98		6.98	6.98	
116	110	17	**BILLY PAUL** War Of The Gods Philadelphia International KZ 32409 (Columbia)	5.98		6.98	6.98	
★ 117	–	1	**HUMBLE PIE** Thunderbox A&M SP 3611	6.98		6.98	6.98	
118	85	16	**JOHN LENNON** Mind Games Apple SO 3415 (Capitol)	5.98		7.98	7.98	
119	123	22	**TEMPTATIONS** Anthology Motown M782 A-3	9.98		11.98	11.98	
120	113	57	**ELTON JOHN** Don't Shoot Me I'm Only the Piano Player MCA 2190	5.98		6.98	6.98	7.95
121	116	66	**EDGAR WINTER GROUP** They Only Come Out at Night Epic KE 31504 (Columbia)	5.98	6.98	6.98	7.98	6.98
122	119	153	**CAROLE KING** Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98
123	121	40	**PINK FLOYD** Meddle Harvest SMAS 832 (Capitol)	5.98		6.98		6.98
★ 124	–	1	**TOWER OF POWER** Back To Oakland Warner Bros. BS 2749	6.98		6.97	6.97	7.95
125	106	36	**GRAND FUNK** We're An American Band Capitol SMAS 11207	6.98		6.98	6.98	
126	103	17	**DIANA ROSS & MARVIN GAYE** Diana & Marvin Motown M805 V1	5.98		6.98	6.98	
127	125	17	**FLEETWOOD MAC** Mystery To Me Reprise MS 2198	6.98		6.97	6.97	7.95
128	120	16	**STYLISTICS** Rockin' Roll Baby Avco AV 11010	5.98		6.98	6.98	
129	120	15	**CLIMAX BLUES BAND** FM/Live Sire SAS 2 7411 (Famous)	6.98		6.98	6.98	
130	117	18	**HAROLD MELVIN & THE BLUENOTES** Black & Blue Philadelphia International KZ 32907 (Columbia)	6.98		6.98	6.98	
131	131	69	**STEVIE WONDER** Talking Book Tamla T 319 L (Motown)	6.98		6.98	6.98	
132	122	33	**CAT STEVENS** Foreigner A&M SP 4391	5.98		6.98	6.98	
133	139	20	**B.B. KING** To Know You Is To Love You ABC ABCX 798	5.98		6.98	6.98	
134	129	48	**BEATLES** 1962 1966 Apple SKBO 3403 (Capitol)	9.98		11.98	11.98	
135	137	80	**SEALS & CROFTS** Summer Breeze Warner Bros. BS 2629	5.98		6.97	6.97	7.98
136	132	36	**MARSHALL TUCKER BAND** Capricorn CP 0132 (A&M Distributors)	5.98		6.97	6.97	
137	134	39	**EDDIE KENDRICKS** Tamla T 327 L (Motown)	6.98		6.98	6.98	
138	94	10	**ROD STEWART/FACES** Live—Coast To Coast Overture And Beginners Mercury SRM 1 697 (Phonogram Tapes Warner Bros.)	6.98		6.98	6.98	
139	127	5	**GRACE SLICK** Manhole Grunt BFL1 0347 (RCA)	5.98				
140	135	62	**SIMON & GARFUNKEL** Greatest Hits Columbia KC 31350	6.98		6.98	6.98	
141	133	24	**GARFUNKEL** Angel Clare Columbia KC 31474	6.98	6.98	6.98	6.98	
142	136	114	**ROLLING STONES** Hot Rocks, 1964-1971 London 2PS 606/7	6.98		11.98	11.98	
143	114	16	**BROWNSVILLE STATION** Yeah! Big Time BT 2102 (Bell)	6.98		6.98	6.98	
★ 144	–	1	**ANNE MURRAY** Love Song Capitol ST 11266	5.98		6.98	5.98	
145	144	13	**GENESIS** Selling England By The Pound Charisma FC 6066 (Atlantic)	6.98		6.98	6.97	
146	145	15	**WISHBONE ASH** Live Dates MCA 2-8006	9.98		10.98	10.98	
★ 147	170	5	**GRAHAM CENTRAL STATION** Warner Bros. BS 2763	6.98		6.98	6.97	
148	150	5	**HOT TUNA** Phosphorescent Rat Grunt BFL1 0349 (RCA)	6.98				
149	191	7	**TOM T. HALL** For The People In The Last Hard Town Mercury SR 1 1007 (Phonogram)	6.98		6.98		
150	146	66	**NEIL DIAMOND** Hot August Night MCA 2-8000	9.98		10.98	10.98	11.98
151	149	R1	**DOOBIE BROTHERS** Toulouse Street Warner Bros. BS 2834	6.98		6.97	6.97	7.95
152	152	14	**RETURN TO FOREVER** featuring CHICK COREA Hymn Of The Seventh Galaxy Polydor PD 5536	6.98		6.98	6.98	
153	136	19	**QUEEN** Elektra EKS 75064	6.98		6.98	6.98	6.98
★ 154	164	7	**LAMONT DOZIER** Out Here On My Own ABC ABCX 804	6.98		6.95		
155	140	37	**JESUS CHRIST SUPERSTAR** Soundtrack MCA 2 11000	11.98		13.98	13.98	16.98
156	162	4	**COMMANDER CODY & HIS LOST PLANET AIRMEN** Live From Deep In The Heart Of Texas Paramount 7012 (Famous)	6.98		6.95	6.95	
157	157	47	**DEEP PURPLE** Made In Japan Warner Brothers 2WS 2701	9.98		9.97	9.97	12.98
★ 158	166	3	**ROY BUCHANAN** That Is What I'm Here For Polydor PD 6020	6.98		7.98	7.98	
159	143	53	**ALLMAN BROTHERS BAND** Beginnings Atco SD 2 805	6.98				
160	163	5	**TAVARES** Check It Out Capitol ST 11290	6.98		6.98	6.98	
161	153	53	**KRIS KRISTOFFERSON** Jesus Was A Capricorn Monument KZ 31905 (Columbia)	6.98		6.98	6.98	
162	160	84	**KENNY LOGGINS w/JIM MESSINA** Sittin' In Columbia C 31064	6.98		6.98	6.98	
163	126	17	**AMERICA** Hat Trick Warner Brothers BS 2798	6.98		6.97	6.98	
164	147	31	**DEODATO** 2 CTI 6029	6.98	6.98	6.98	7.98	6.98 7.98
165	130	19	**TRAFFIC** On The Road Island SMAS 9336 (Capitol)	6.98		6.98	6.98	
★ 166	–	1	**MOUNTAIN** Twin Peaks Columbia PG 32818	7.98		8.98	6.98	
★ 167	177	2	**MANFRED MANN'S EARTH BAND** Solar Fire Polydor PD 5019	6.98		7.98		
168	159	23	**URIAH HEEP** Sweet Freedom Warner Brothers BS 2724	6.98		6.97	6.98	7.98
169	175	3	**DAVID BROMBERG** Wanted Dead Or Alive Columbia KC 32717	6.98		6.98	6.98	
170	169	18	**JAMES GANG** Bang Atco SD 7037	5.98		6.98	6.98	
171	171	17	**JOHNNY MATHIS** I'm Coming Home Columbia KC 32435	6.98	6.98	6.98	7.98	6.98
172	174	5	**JESSE COLIN YOUNG** The Soul Of A City Boy Capitol ST 11267	6.98		6.98		
★ 173	–	1	**BADFINGER** Badfingar Warner Bros. B2762	6.98		8.97	6.98	
174	161	66	**CARLY SIMON** No Secrets Elektra EKS 75049	6.98	6.98	6.97	7.97	6.97 7.95
★ 175	188	4	**EDDIE HARRIS** E.H. In The U.K. Atlantic SD 1647	6.98		6.97	6.97	
176	143	43	**PAUL SIMON** There Goes Rhymin' Simon Columbia KC 32280	6.98	6.98	6.98	7.98	6.98
★ 177	–	1	**MAIN INGREDIENT** Euphrates River RCA APL1-0335	6.98		6.98	6.98	
178	140	13	**SHAWN PHILLIPS** Bright White A&M SP 4402	5.98		6.98	6.98	
179	187	2	**STRAWBS** Hero And Heroine A&M SP 3607	6.98		6.98	6.98	
180	185	2	**THE FIRESIGN THEATRE** Presents The Tale Of The Giant Rat Of Sumatra Columbia KC 32730	6.98		6.98	6.98	
181	150	29	**MOTT THE HOOPLE** Mott Columbia KC 32425	6.98		6.98	6.98	
182	166	19	**BOBBY BLUE BLAND** His California Album Dunhill DSX 50163	6.98		6.98		
★ 183	193	2	**PAUL WILLIAMS** Here Comes Inspiration A&M SP 3606	6.98		6.98	6.98	
184	167	41	**CARPENTERS** Now & Then A&M SP 3519	6.98		6.98	6.98	
★ 185	–	1	**SLADE** Slomp Your Hands Clap Your Feet Warner Bros. B2770	6.98		8.97	8.97	7.98
186	189	3	**LETTERMEN** All Time Greatest Hits Capitol SN 11249	6.98		6.98	6.98	
187	185	25	**CHER** Half Breed MCA 2190	5.98		6.98	6.98	7.95
188	176	20	**BONNIE RAITT** Takin' My Time Warner Brothers 2729	6.98		6.98	6.97	
189	196	2	**JIMMY BUFFET** Living And Dying In 3/4 Time Dunhill DSD 50132	6.98		7.98	7.98	
190	191	3	**RICK NELSON & THE STONE CANYON BAND** Windfall MCA 383	6.98		6.98	6.98	
191	158	16	**BARBRA STREISAND** And Other Musical Instruments Columbia KC 32655	6.98		6.98	6.98	
192	141	7	**GODSPELL/ORIGINAL CAST** Bell B 1110	5.98		6.98	6.98	6.98
193	–	1	**NAZARETH** Loud 'N' Proud A&M SP 3609	6.98		6.98	6.98	
194	155	8	**CREATIVE SOURCE** Suppa SRA 8027	6.98		6.98	6.98	
195	–	1	**POINTER SISTERS** That's A Plenty Blue Thumb BTS 6009	6.98		6.98	6.98	
196	–	1	**ANN PEEBLES** I Can't Stand The Rain Hi XSHL 32079 (London)	5.98		6.98	6.98	
197	154	27	**RICHARD HARRIS** Jonathan Livingston Seagull Dunhill DSD 50150	6.98		7.98	7.98	
198	192	3	**HALL & OATES** Abandoned Luncheonette Atlantic SD 7269	6.98		6.97	6.97	
199	195	2	**JAN AKKERMAN** Tabernakel Atco SD 7032	6.98		6.98	6.97	
200	198	5	**DAVID T. WALKER** Press On Ode 77020 (A&M)	6.98		6.98	6.98	

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PAA-0275
The Album:
"New Beginnings"
PAS-6067
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Morgana King on Paramount Records.
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a Gulf + Western Company
Produced by Vince Mauro

Sipioras Closing 23-Yr.-Old 1-Stop

CHICAGO—Singer One-Stop here is being liquidated in a very orderly manner and will be closed within eight weeks, said Fred Sipiora, who along with his brother, Joe, owns the 23-year-old sub-distributor operation. Both brothers said they have health problems

Fred, 51, and another brother, Ted, 57, who now is in the real estate business in California, opened Singer One-Stop at 1825 W. Chicago Ave. here in 1951 on March 12, almost 23 years ago this week. Joe, 53, joined the firm in 1953 and in 1955 the firm moved to 1812 W. Chicago, Ave.

A southside branch, which was recently shut down, was operated for a number of years by Joe Sipiora.

Fred Sipiora said he is considering several new interests

Soaring Cost for Mailing Forecast

WASHINGTON — The new higher rates for mailing records, books, sheet music, films and other Special Fourth Class materials will be only the start of a resumed postal rate spiral when the Cost of Living Council goes out of the price control business in April. A Postal Service schedule plans for annual fourth class rate increases to reach 30 cents the first pound, and 10 cents each additional pound by July 1976. (Billboard, Oct. 6, 1973.)

The COLC held down planned overall postal rate raises from a requested 18.7 percent to 15.8 percent, after hurried hearings held in November 1973. (Billboard, Nov. 10, 1972.) Current rates, effective March 2, for Special Fourth Class materials, and postponed from a scheduled date of Jan. 5, are 18 cents the first pound, 8 cents each additional, up from former 16 cents and 8 cents. First class goes to 10 cents, airmail to 13 cents an ounce.

Technically, the proposed rate raises by the Postal Service have to clear with its own Board of Governors. Since this makes matters something of a family affair, postal users have little hope of seeing the Board put brakes on the raises in the 5-year plan to make various classes of mail self-supporting.

When the original Economic Stabilization Act expires on April 30, a substitute bill will end all wage and price controls except those in the health and petroleum industries. Rulings or contracts made under COLC directives will have to be carried out if a time span was set. But in the case of the postal raises, COLC staffers point out, the Council acted solely on this particular annual increase—and so the Postal Service will have a free hand from here on in, unless Congress should decide to get back into the picture.

Badfinger Plea On 'Ass' Denied

NEW YORK—U.S. District Court Judge Arnold Bauman has denied a motion by Badfinger Music to enjoin Apple Records, Apple Music Publishing Ltd. and Capitol Records, Inc. from manufacturing, selling and distributing an LP titled, "Ass." The disk in contention was recorded by the British rock group, Badfinger, and released by the defendants last November.

Badfinger's suit had argued that the plaintiff was the sole proprietor of five songs on "Ass." The songs, it claimed, had been composed by Joey Molland, one of the members of the group who after joining Badfinger, had confirmed a longterm agreement which was already in existance with Apple Corp. Ltd. but had not signed a publishing agreement

However, when the album was released by Apple it bore the notation, "All Selections Copyright by Apple Music Publishing Ltd."

Badfinger Music had claimed it was entitled to an injunction on the basis of this alleged copyright infringement, but the defendants had argued that the ownership of the copyrights was so unclear that injunctive relief would be unwarranted.

Exorcist Bows As LA Diskery

LOS ANGELES—Exorcist Records has been launched here by San Zipperman. The first record features Lucifer with "Sympathy for the Oevil." Lucifer is a member of Muscle and Hair, a Los Angeles rock group. Tony Richland has been hired as promotion exeeutive on an independent basis.

Zipperman plans to ship the first release on Warning Records, his other new label, in a week or so. First artist will be Carl Edwards with an anti-Nixon tune. Other artists signed to the new record company include Lydia Goya, Allan Mitchell, and Bryon Lord. Lord is the real name of Lucifer; the Lord disk will be a country tune.

Publishing wing is Thirst Music. At this point, Zipperman has made no distribution ties.

Governor's Nod To Wesley Rose

NASHVILLE—Wesley Rose, president of Acuff-Rose Publishing and Hickory Records, was given a special Governor's Award by the Nashville chapter of the National Academy of Recording Arts & Sciences.

He thus became only the second person so honored.

Rose, a past national president of NARAS, was cited for his various contributions to the industry. The presentation was made by Glen Snoddy, president of Woodland Sound Studios, and president of the NARAS chapter here.

Mappo Formed

LOS ANGELES—Max Byfuglian, former vice president-general manager of Robert Fitzpatrick Corp., has formed Mappo Entertainment Confederation, a new personal management firm here. Initial client is Fresh Start, rock foursome made up of musicians who have all worked with a variety of recording acts.

Inside Track

Is Motown readying an entry into the country music market?.. Word Records reportedly on the block. The word is a major West Coast label is leading the bidding

Print rights to more than 100 **Rolling Stones** songs owned by Abkco Music have been acquired by Screen Gems-Columbia Publications. Plans call for music books to match some of the Stones' past albums

Rook scribes **Robert Weiner** and **Henry Edwards** preparing a motion picture based on the recording industry. Projected title, "Anything for a Hit."

WAYNE

McILWAINE

HATHAWAY

Donny Hathaway writing and gathering material for his next Atco single and album. Hathaway is booked for an extensive March-April concert tour, when the records are slated for release. . . . **Herb Alpert** makes his comeback at Harrah's-Tahoe next month. . . . **Liza Minnelli's** Riviera engagement last month in Las Vegas broke box office records at the hotel, including that set by Liberace's premiere in 1955. . . . Guest lecturing at the New School for Social Research in New York March 5 will be Labelle. Group will discuss its music and production techniques. Labelle, having left RCA, is seeking a new label deal. . . . Vanguard Records has moved to MS Distributing, Chicago, which has the line for Illinois, Indiana and Wisconsin.

Buddah Group recently invaded Burbank, Calif., for multiple taping session. **Gladys Knight & the Pips** and **Curtis Mayfield** will each host an NBC-TV "Midnight Special," as well as appear as guests. Also set for upcoming shots on the late-night TV series are label's **Les Variations**, the **Impressions**, **Jerry Corbetta & Sugarloaf** and **Sha Na Na**.

Sergio Mendes & Brasil '77 first performers to appear at the $30 million Las Hadas in Manzanillo, Mexico. Resort was built by Bolivian tin **King Antenor Patiao**. . . . **Terry Jacks**, currently No. 1 with the Bell single "Seasons in the Sun," was once part of the **Poppy Family**, which reached No. 2 in 1970 with "Which Way You Goin' Billy" on London. Wife **Susan Jacks** sang lead. . . . **Lucas/McFaul** created two 30-second TV spots for a tire manufacturer. . . . A series of eight concerts in Hong Kong and Japan are on David Cassidy's World Tour '74 agenda for next month. They follow recent appearances in New Zealand and Australia. . . . **Dick Clark** to act as guest MC at **Richard Nader's** 15th Rock'n'Roll Spectacular in New York March 15. . . **Gilbert Cates** to direct the motion picture version of the all-black musical "The Me Nobody Knows." . . **Limmie and Family Cookin'** to tour U.K. in April. . . **New York City**, Chelsea Records group, played Colwyn Bay Pier in Wales, on its first tour of the British Isles. House capacity was 1,800 and 2,400 showed up. A riot developed and police were called in to clear the area. No one was seriously hurt.

John Wayne, whose one foray into recording resulted in the Grammy-nominated RCA album, "America, Why I Love Her," has been awarded the **George Washington** Award. Citation is the highest honor bestowed annually by the Freedoms Foundation at Valley Forge. Wayne makes a rare television guest shot Friday (8) on "The **Glen Campbell** Special" over NBC-TV.

Sammy Davis Jr. sidelined with recurring chest ailment . . . **Ellen McIlwaine** split with Polydor. . . . Two **John Denver** albums on RCA, "Poems, Prayers and Promises" and "John Denver's Greatest Hits," went platinum last week, each with sales totaling more than 1 million domestic units. . . . **Cheech & Chong's** "Basketball Jones," an animated four-minute cartoon, can now be seen in theaters with **Jack Nicholson's** "The Last Detail." . . . The **Steven Stills/Veronique Saasoa** baby due in April. . . . **Dobie Gray** will sing the title tune for the film "Uptown Saturday Night," which Warner Bros. will distribute. Pic stars **Sidney Poitier, Harry Belafonte, Bill Cosby** and **Flip Wilson**. . . . UA artist **Northern Calloway** will assume the lead role in the Broadway musical "Pippin." Calloway played the role in the London production.

HUMPERDINCK

The 1974 **Engelbert Humperdinck** U.S. tour kicked off at the Diplomat Hotel Miami Feb. 8. Stops include Chicago, New York, New Jersey, Cleveland, Buffalo, Las Vegas and later, Puerto Rico and Toronto. **Brown Rice** are featured with the London artist. The Japanese group of three boys and two girls have accumulated five gold records in their homeland, including their version of the **Archie's** "Sugar Sugar."

Johnny Nash has written, arranged and produced the soundtrack for a film tentatively titled, "Love Is Not a Game." . . **Ringo Starr**, who received a gold record for his interpretation of **Johnny Burnette's** "You're Sixteen," is reportedly going to record the late artist's other chart hit, "Dreamin'." . . . **Vic Damone** signed an exclusive contract with MGM's Grand Hotel in Las Vegas. . . . Coinciding with the release of her second Bell Records album "Bright Eyes," **Melissa Manchester** began her second major coast-to-coast tour with a concert at the Palaee Theater in Providence, R.I. last Friday (1). Ms. Manchester will play major dates in 12 cities over the next two months.

Boz Scaggs, Columbia, will be performing a special three-day engagement at Oakland's Paramount Theater Friday (8) through Sunday (10). The special, black tie only affair is being produced by **Bill Graham**, whose FM Productions will provide all technical sound and lighting equipment for the three shows

Scaggs will be the first artist to play in the newly renovated Paramount Theater, which has been redone in art deco style at a cost of approximately two million dollars.

Uttal Relies on Indie Producers

• *Continued from page 1*

a cover out: let's get the real thing." Uttal bought the master for the world except for Canada. An album was just released last week with the same title.

There are few record men today who have the forte or the experience that Uttal has with independent producers. At one time, he was funneling the creative efforts of more than 25 men in reaches from Pensacola, Fla., to London into three different labels—Amy, Mala, and Bell.

The independent record producer is still an important aspect of the record industry in spite of the fact that several, in recent years, tied themselves up with label deals for specific record companies, Uttal felt. Some of the independents include Snuff Garrett, Dan Penn, Bones Howe, Hank Medress, Mike Leander, Roger Cook, and Roger Greenaway. Jerry Fuller and Stan Watson are also strong independent producers. There aren't as many new young producers coming along. "But Nickie Chinn and Mike Chapman are coming along very well in Europe."

CREED TAYLOR, center, President of CTI Records, accepts Billboard's Number 1 award for "Top Jazz Label of 1973" from Billboard account executive Jeff Smerin, right. Looking on is CTI general manager, John Rosica.

Chinn and Chapman produce Sweet, Mud, and Susy Quatro for Mickie Most's Rak Records in the U.K. Most made a deal with Uttal for the U.S. on the product and already Bell has had a bit with Sweet. Michel LeGrand produces himself in France for Bell release in the U.S. But otherwise Uttal no longer has the independent roster that he did at one time. "I guess I've been selling independent productions at the rate of 10 million singles a year . . . and I've been very fortunate for them and for my company.

Thus, it's easy to see why Uttal is always on the lookout for masters. His success with independents, incidentally, is worldwide; Music Week announced in its Feb. 16 issue that Bell was the top U.K. singles label for the quarter.

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